

Amateur Photographer



AP Awards special

Inside: the best cameras, lenses
and accessories you can buy

Passionate about photography since 1884

Shoot a classic

Recreate this **iconic**
Hollywood shot
using two lights
and £10 of props



Outdoor types

Winning pictures and tips from
the **Outdoor Photographer
of the Year** competition



Superb still life

Mandy Disher on creating
stunning dried-flower shots



Exclusive: hands on with Canon's EOS 77D, EOS 800D and EOS M6

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“photographers can only fully relish the rewards of their efforts when seen in the form of an inkjet print”

Charlie Waite

Landscape photography is about discovery. Photographers can only fully relish the rewards of their efforts when seen in the form of an inkjet print.

Platinum Etching 285 from Fotospeed has been a revelation to me and is my inkjet paper of choice.

- Charlie Waite



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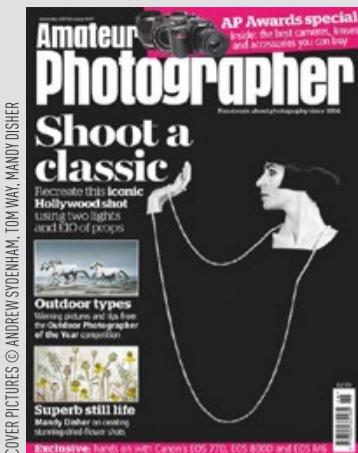
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A week in photography



Each year *Amateur Photographer* hosts the UK's most prestigious photographic awards event. Held last week at the historic Gladstone Library in London's Whitehall, it's 'the BAFTAs of photography', without the tears and tantrums – apart from mine. Our awards are respected and coveted by the trade because it knows that our reviews team is the most demanding and experienced, and our tests the most rigorous. Our huge new

studio and lab facilities in Farnborough are the envy of the British photographic industry.

Choosing this year's winners was as difficult a task as ever and there were some great cameras and lenses that walked away empty handed, so the winning products really had to be at the top of their game to win. If you want to know the very best gear you can buy right now then you can't do much better than to read our Awards feature, starting on page 47. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Cowbird by Ricky Floyd

Canon EOS 6D, 50-500mm, 1/1250sec at f/6.3, ISO 1600

This image was taken by photographer Ricky Floyd, whose Flickr page is awash with the sights of all manner of birdlife. Ricky shared this image on the AP Flickr page, showing how much wildlife can be found on your doorstep. Ricky took this early one morning in his back garden in Louisiana, USA. This is a cowbird, a species common in North America and is that

region's most common 'brood parasite' (a bird that lays its eggs in the nests of other species). It's a great example of the age-old technique of ensuring that a subject contrasts nicely with its background. The muted tones are thrown out of focus against the dark feathers and the branches complement the form of the bird. To see more visit www.flickr.com/photos/rickyfloyd.

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If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 23.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 23.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

New Sevenoak kit from Kenro

Kenro has announced the addition of three new camera support systems to join its line-up of photo accessories: a Motorised Follow Focus, an Electronic Pan Head and a Carbon Fibre Jib Arm, all designed to aid photographers with smooth, stable camera movement. From £312. www.kenro.co.uk.



Second London location for Jessops

Jessops has opened its second photography store in central London, bringing the company's high street roster up to 56. The store on New Oxford Street, aims to bring a wider choice of cameras, advice and specialist photography services to the capital. www.jessops.co.uk.



XUME adapters from Manfrotto

Manfrotto has announced the acquisition of XUME Adapters, a US company offering a range of quick-release adapters allowing photographers to connect filters to their lenses quickly and easily. Using a magnetic seal, the filters lock securely into place for easier swapping. www.manfrotto.co.uk.



Urban 2017 Photo Awards now open

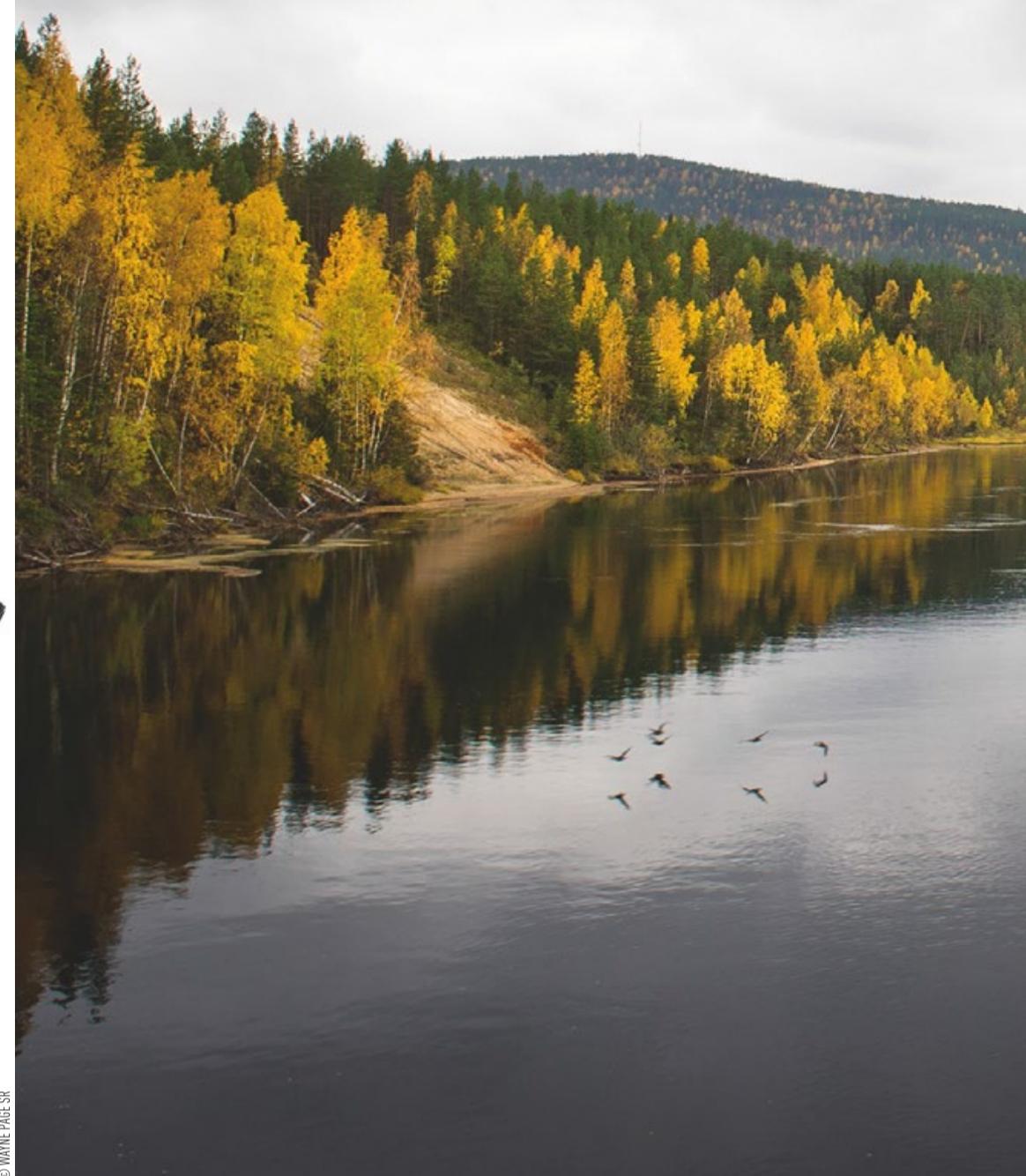


The Urban 2017 Photo Awards, an international contest organised by Italian cultural association dotART is now accepting entries for this year's contest, its eighth edition. The total prize money is more than €4,000 with €1,300 set aside for the winner. www.urbanphotoawards.com.

Magnum 70th anniversary programme

This year, Magnum Photos celebrates 70 years of contribution to photography and world history with the launch of a global programme of public events and exhibitions. Details of the special anniversary programme are being published via a dedicated anniversary hub at www.magnumphotos.com.

MAGNUM
PHOTOS



BIG picture

Photography competition captures genuine moments of military life

Military life is not all action out on the field. Much of it is spent training, bonding or getting some precious moments with the family. It's with this in mind that

WEEKEND PROJECT

Discover hidden detail

You don't have to wait until spring to venture outside and put your macro skills to the test. Even the simplest of subjects, such as winter grasses and weeds, found in fields and parks, can create beautiful artwork. By using a macro lens you can get in close to reveal beautiful, delicate details that would normally go unnoticed. Focusing on just a small section of a plant's structure can create wonderful abstract compositions to draw the viewer's eye in. You'll be amazed by the variety of wild grasses and weeds to be found on your doorstep, even at this time of year. What these plants lack in colour is certainly made up by the intricate details and texture.

1 To ensure your images are free from distractions, shoot your subjects against a white background. A plain wall or piece of white card will do the trick. If you like natural light, shoot near a big window with diffused sunlight.

2 If you prefer to use flash, position an external flashgun off to one side of the set-up. To avoid garish-looking shadows, diffuse the flash by firing it through a reflector. This will soften and spread the light.



insurance company for the armed forces, Forces Mutual, put together a competition to challenge and hopefully redefine just how it is we all see the military. There were seven categories on offer, ranging from 'R&R on Base' to 'Animals in the Military'. Here we see the winner of the 'Everyday

Life on Duty' category. The image – a particular favourite of competition judge and AP senior features writer, Oliver Atwell – was taken by Wayne Page Sr and shows two RAF helicopters in training as they fly over the waters of the River Ouse. It certainly creates a

dramatic scene, one that makes great use of the reflections, bruised sky and autumnal landscape. For more information on the competition and to see other entries visit www.forcesmutual.org/forces-community/competitions/photography-competition.

3 With macro photography, depth of field is restricted the closer you are to your subject, so start with a mid-range aperture of f/5.6-f/8. For a more abstract composition, set a wide aperture for creative blur.

4 In post-processing remove all colour with a black & white conversion. With the colour removed, the details are so much more apparent. To enhance the tones and texture, boost the contrast too.



© HOLLY LATHAM HUCKER

The mono conversion emphasises the tones and details

Words & numbers

Which of my photographs is my favourite? The one I'm going to take tomorrow

Imogen Cunningham
American photographer
1883-1976

1827

The year of the oldest known surviving photograph

SOURCE: GUINNESS WORLD RECORDS

The 100mm f/2.8 is a top-end lens, while the smaller 85mm f/1.8 is an enthusiasts' lens



Sony rolls out fresh mid-telephoto lenses

Sony has introduced two new lenses, including a 100mm f/2.8 G Master mid-telephoto – featuring what it claims is 'the highest-ever quality bokeh on an Alpha lens'.

Featuring a newly designed 11-bladed aperture and optical apodization lens element for smoother bokeh and defocusing effects, the FE 100mm f/2.8 STF GM OSS Smooth Trans Focus is to join Sony's flagship G Master family

of lenses, built for the upper end of their product line-up with dust and moisture protection.

According to Sony, the new apodization element in the lens produces an effect similar to a radial neutral density filter – creating very soft, pleasing bokeh, with vignetting kept to a minimum.

It will come with support for both focal-plane phase detection and contrast autofocus, and bears Sony's Super Sonic Motor (SSM) direct drive system for increased AF speed and accuracy. Also on offer are an integrated macro switching ring (up to 0.25x magnification), built-in optical image-stabilisation, an AF/MF switch, customisable focus hold controls and aperture ring.

Sony FE 85mm f/1.8

To be released alongside the G Master, the smaller FE 85mm f/1.8 mid-telephoto prime is aimed at enthusiasts and professionals wielding either APS-C or full-frame Sony cameras. With its wide,

f/1.8 aperture, it ought to yield some sharp portraits with background defocus.



The new flash will suit the smaller Sony E-mount camera bodies



Nikon cancels DL cameras

Nikon has confirmed that its anticipated DL series of premium compact cameras – the DL 18-50 f/1.8-2.8, the DL 24-85 f/1.8-2.8 and the DL 24-500 f/2.8-5.6 – is to be cancelled.

They were originally planned for a full release in June last year, but the launch of the DL line was pushed further and further back, originally owing to hardware issues. However, now the series is confirmed to be off the table completely, and Nikon has cited 'profitability considerations' as the primary reason for the cancellation of the range.

According to a statement by the company, this decision comes as a result of increased development costs as well as a considerable drop in the number of expected sales thanks to a market slowdown.



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Tamron unveils two new zoom lenses

 Tamron has expanded its range of third-party lenses with a pair of new releases.

First, in an update to its highly regarded SP 70-200mm f/2.8 Di VC USD fast telephoto, Tamron has unveiled the 'G2'. Improvements are said to include faster and more precise autofocus, improved optical stabilisation and a shorter minimum focusing distance of 0.95m, down from 1.35m. The lens also gains compatibility with Tamron's TC-X14 and TC-X20 1.4x and 2x teleconverters, and the metal barrel design has a water and dust-proof construction. A tough, water and oil resistant fluorine coating is applied to the front element.

An Ultrasonic Silent Drive motor promises fast and silent autofocus, while allowing full-time manual focus override. Nikon users will benefit from an electromagnetically driven



aperture diaphragm, though this appears to limit the lens's compatibility with older DSLR models. In a boon for tripod users, the rotating tripod mount shoe has an Arca-Swiss compatible dovetail design. The 70-200mm f/2.8 G2 is due at the end of February, with pricing to be confirmed.

Both lenses feature a moisture-resistant construction

Also announced is the 10-24mm f/3.5-4.5 Di III VC HLD for APS-C DSLRs – the first third-party lens of its kind to feature optical image stabilisation. It also has moisture-resistant construction – useful for landscape shooters – and a new High/Low Torque Modulated Drive Motor (HLD) for autofocus, which Tamron says can control the large focus group used in the 16-element, 11-group design. It will be available in March, with pricing also to be confirmed.

Amateurs set to build visual library

 Printing supplies company cartridgesave.co.uk has teamed up with pro photographer Mark Waugh to launch a photographic social experiment on 1 April.

Taking place over 24 hours, they're calling on amateur photographers across Manchester to capture the spirit of the city by building up a comprehensive visual library of images.

Called 'A Day In The Life', the project is reportedly inspired by the popular Humans of New York blog, which boasts millions of followers



Images from amateurs will capture the spirit of Manchester

worldwide. It will be built from hundreds of images of the people and places that make Manchester tick – from buskers to office workers, students, skateboarders, tourists

and more. The images will be printed and transformed into a piece of art by a local artist.

Visit www.cartridgesave.co.uk to find out more and take part.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

BATH



Movement workshop

So many of our images are of static subjects, and we are trained to keep the camera as still as possible when we press the shutter, and keep the shutter speed short to avoid blur from a moving subject. Book in advance for this workshop, which aims to change all that! It's all about showing movement, or stopping it creatively.

4 March, www.rps.org/events



BUCKINGHAMSHIRE

Photoshop workshop
A one-day workshop for those who would like to use Photoshop to develop their creative photography skills, but are not sufficiently familiar with the tools and techniques available. You will need to bring your own laptop with a version of Photoshop installed.

9 March, www.rps.org/events

HARTEPOOL



Edwardian mugshots

At the Cleveland College of Art and Design you'll see mugshots of historical criminals from the North East. The images have been printed using a combination of photography and screen-printing, giving them a haunting edge.

Until March 16, [www.hartlepoolartgallery.co.uk](http://hartlepoolartgallery.co.uk)

GLASGOW



Angela Catlin

This exhibition features portraits of 49 Scottish authors. It revisits many of the subjects featured in Catlin's 1985 book *Natural Light*, and also includes other contemporary leading lights of the literary scene.

Until 9 March, [www.streetlevelphotoworks.org](http://streetlevelphotoworks.org)

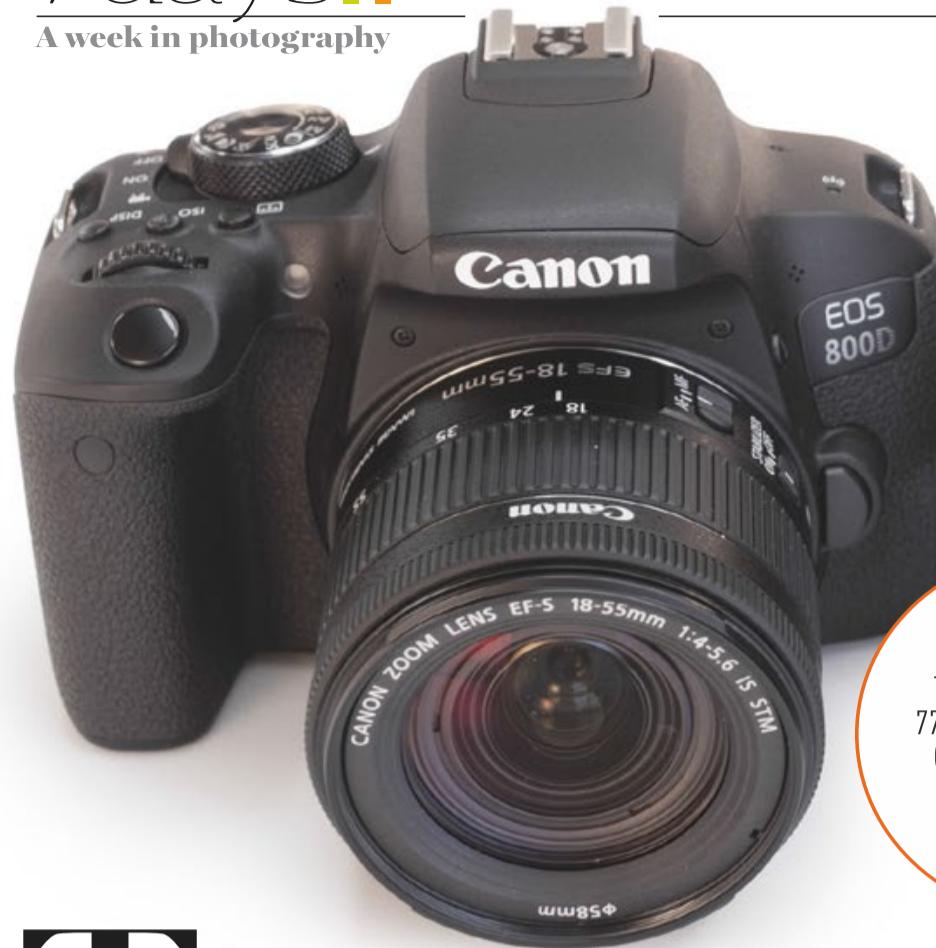


MANCHESTER

Victoria Lucas

Lay of the Land (and other such myths) is a new project and exhibition investigating connections between gender and place. It is the outcome of Lucas' research excursion across the Californian desert in 2015.

Until 2 April, www.homedmcr.org



DIGIC 7

The EOS 800D and EOS 77D are the first DSLRs in Canon's EOS line-up to employ the DIGIC 7 image processor.

Twin release

Michael Topham looks at the new additions in the EOS line-up

IN THE same year Canon celebrates its 30-year anniversary of the EOS system, it's fitting to see the manufacturer launching two new DSLRs in the shape of the EOS 800D and EOS 77D.

To clear things up and avoid any confusion with Canon's model numbering, the EOS 800D will replace the EOS 750D, whereas the EOS 77D is the EOS 760D's successor and sits just below the EOS 80D in Canon's enthusiast EOS DSLR range. Usually we'd focus on one model in our first look, but with both DSLRs sharing so many similarities it's best to study them in detail side by side.

Features

The EOS 800D and EOS 77D feature the same sensor technology we've seen before in the EOS 80D. The difference is that their 24.2-million-pixel APS-C CMOS sensors now team up with Canon's latest DIGIC 7 image processor – a pairing that promises to deliver improvements to both image quality and speed. Whereas the EOS 750D and EOS 760D offered a sensitivity range of 100–12,800 (expandable to ISO 25,600), the EOS 800D and EOS 77D can now shoot between ISO 100–25,600, with the option to expand the sensitivity to ISO 51,200. Another

benefit of the DIGIC 7 processor is its ability to process image information 14x faster than before. This allows the EOS 800D and EOS 77D to record 27 raw files at 6fps – a notable step up from the EOS 750D and EOS 760D that only managed to sustain 8 raw files at a maximum burst of 5fps.

Both DSLRs hold the title of having the world's fastest autofocus in Live View mode (0.03secs) among interchangeable-lens digital cameras with APS-C sized sensors and phase-difference detection AF – something that's made possible by uniting the new DIGIC 7 processor with Canon's Dual Pixel CMOS AF technology that filters down from advanced EOS models. In the case of the EOS 800D, it's the first time we've seen Dual Pixel CMOS AF in a Canon triple-digit entry-level DSLR.

The improvements to autofocus don't end here, with both cameras inheriting the same 45-point all-cross-type AF system from the EOS 80D. Out of the 45 AF points on offer, 27 are f/8 compatible, with the centre point being sensitive down to f/2.8. The working range of the AF system is -3EV to 18EV.

Metering is left in the capable hands of the tried and tested 7,560-pixel RGB+IR metering sensor. To counteract the rapid on/off pulsing of certain artificial lights, the EOS

At a glance

- EOS 800D: £779 (body only)
- EOS 77D: £829 (body only)
- 24.2million-pixel APS-C CMOS sensor
- ISO 100-25,600 (expandable to ISO 51,200)
- DIGIC 7 image processor
- 6fps continuous shooting

New kit lens

Canon also announced a new kit lens, the EF 18-55mm f/4-5.6 IS STM, that's shorter than its predecessor.



The EOS 77D has an LCD panel on the top-plate

800D and EOS 77D also feature Canon's Flicker Detection technology that made its debut in the EOS 7D Mark II. Similarities between the two models extend to their optical viewfinders, which provide 95% coverage and offer 0.82x magnification. Just below the viewfinder you're presented with a



Both DSLRs provide a new guided user interface, which can be switched off

3in, 1040k-dot vari-angle touchscreen, which in typical Canon fashion, is incredibly responsive and a pleasure to use.

On the subject of video, both DSLRs allow users to shoot Full HD (1920x1080) movies at up to 60p and provide a 3.5mm port to plug in an external microphone. In an effort to make handheld videos smoother and less shaky, Canon has also fitted 5-axis in-camera digital stabilisation. Video footage can be stabilised even when non-IS lenses are used, and the electronic stabilisation can be combined with optical stabilisation when using EF-S or EF lenses.

Wi-Fi and NFC connectivity is built into both cameras, offering photographers the freedom to control them from a smartphone or tablet that's running Canon's Camera Connect app. In addition, users may wish to turn on and use the constant Bluetooth wireless connection, which also ties in with a new BR-E1 remote controller (£39).

Design differences

With identical specifications, we have to look at the body of each camera carefully to identify the differences. Studying both models from the rear, you'll notice the EOS 800D's mode dial and on/off switch is positioned to the right of the viewfinder, whereas the EOS

77D's lockable mode dial is found on the left shoulder of the body. This frees up space for the EOS 77D to house an LCD panel on the top-plate – a valuable feature for glancing at exposure settings without having to raise the camera to your eye or glance at the screen.

Differences are also spotted at the rear. The EOS 800D sticks to buttons only but has a dedicated movie record/live view control and offers direct access to exposure settings, white balance, drive mode, AF and picture styles as well as a button that can bring up a quick menu on the rear screen. In contrast, the EOS 77D leans further towards the needs of an aspiring enthusiast photographer with more advanced controls such as a four-way control dial that enables independent control of aperture and shutter speed adjustments in manual mode. The EOS 77D also offers an AF-ON button, an eye-sensor for the viewfinder, as well as a sliding lock to prevent the rear dial from being adjusted or knocked accidentally.

Those with an eye for detail will notice a new wireless connection button on both cameras that takes away the hassle of having to dig through the menu. As we've seen in the past, both the EOS 800D and EOS 77D provide a single SD card slot, a hotshoe to attach a Speedlite, and a pop-up flash.

First impressions

The EOS 800D and EOS 77D are essentially the same camera packaged inside different bodies to suit different users' requirements. Those coming from a smartphone or compact and looking to start their DSLR journey are likely to find the EOS 800D best for their needs. It's a slightly less threatening camera for novices than the EOS 77D, which is positioned more towards the aspiring enthusiast who may have already bought into the EOS system and is happy to pay the £50 extra for an up-to-date model that allows them to take finer control.

Canon EOS M6

Andy Westlake

takes a quick look at Canon's latest mirrorless model

At a glance

- £839.99 with 15-45mm lens
- 24.2MP Dual Pixel CMOS sensor
- Tilting touchscreen
- Available in silver or black



The EOS M6 fits no fewer than five control dials onto its compact body

Due to go on sale at the start of April, the EOS M6 will come in either silver or black. It will cost £729.99 body only, £839.99 with the compact retracting EF-M 15-45mm f/3.5-6.3 IS STM lens, or £1,079.99 with the EF-M 18-150mm f/3.5-6.3 IS STM.

EVF-DC2 VIEWFINDER

Canon's new viewfinder for the EOS M6 doesn't tilt, making it more compact than the existing EVF-DC1. It will be available in black or silver for £219.99.



Either the new EVF-DC2 (above) or the larger EVF-DC1 can be used



Bookshelf

Harrodsburg by Dougie Wallace



© DOUGIE WALLACE/INSTITUTE

It's probably not unfair to say that Dougie Wallace is a man without fear. Just a cursory glance though the Glaswegian's ever-growing body of work is enough to convince you that he is either very brave or, at the very least, hell-bent on proving himself to be the most confrontational – and divisive – figure on the contemporary photography scene. Wallace's style is akin to that of Bruce Gilden. His portraits, many of which are taken right in the subject's face, are big, bold and, at times, repulsive. He's something of a street photography highwayman. His method is to jump out with his camera in hand, take the image and do a runner while the subject is still regaining their sight after being near-blinded by Wallace's flash. While this approach to street photography may not necessarily seem like the most ethical, there can be no denying that it is utterly compulsive viewing. Where Wallace deviates from Gilden is in the almost toxic application of colour (although Gilden has himself experimented with colour). Looking at one of Wallace's projects can sometimes feel like looking at a particularly colourful comic book that has been thrown into a nuclear reactor. The images are garish and striking.

This latest volume from the self-styled 'Glasweegee' finds him once again entering into the human safari and turning his attention to the excessive wealth and

consumerism that can be found around the area of London's Knightsbridge, home to ultra-elite department store Harrods. It's a fitting marriage. Wallace, aesthetically, is attracted to the excessive. What better subject than the extravagantly affluent? The area and the people are so extravagant they could have caused Liberace to throw off his wig and storm off in a sulk.

Outside influence

Despite the (aggressively) playful nature of Wallace's work, he is a man with something to say. Wallace's beef is with, as you may have guessed, the so-called 'one per cent', particularly those members of the club who happen to be Middle-Eastern property buyers. Wallace's anger isn't class based. It's community based. As many of us have, Wallace has had to sit back and watch as the rich run roughshod over the capital and turn what used to be affordable and community-focused areas into playgrounds for the elite. Wallace's project is, at its heart, a rage against injustice. It also happens to be very funny.

A small review can't really do justice to what Wallace has to say. It's worth taking yourself over to his website (www.dougiewallace.com) and reading his in-depth explanation for *Harrodsburg*. And if you don't feel queasy after reading that, then you're probably even tougher than Dougie Wallace.

AP

Published by Dewi Lewis, £30, 96 pages, Hardback, ISBN: 978-1-911306-10-8 ★★★★★

Also out now

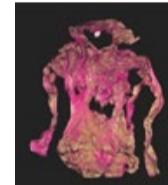
The latest and best books from the world of photography. By Oliver Atwell



© GIDEON MENDEL

Dzhangal by Gideon Mendel

Gost Books, £25, 80 pages, hardcover, ISBN: 978-1-910401-15-6



ONE OF the biggest stories of the past couple of years has been the migrant crisis, with particular focus on the camps in Calais in France. Newspapers and TV news programmes were awash with images concentrated on the

heaving camps and the political storm that surrounded it. Photographer Gideon Mendel travelled to Calais on several occasions in an attempt to get a grasp on exactly what was happening there. After discovering that many of the residents felt uncomfortable in front of the camera, Mendel began to feel that he was just another cog in the exploitation machine. His solution was simple – he would turn his camera to the objects left behind by the migrants. As a result we have a series of images that are methodical in their approach and also utterly heartbreaking. Gideon has gathered a variety of items, such as discarded dolls, toothbrushes and clothing, and photographed them all from above against black backgrounds. Each of the objects is soiled, battered and wounded. Much like the people who once owned them. ★★★★★

International Garden Photographer of the Year 10

Garden World Images, £25, 168 pages, hardback, ISBN 978-0993452918



IF YOU'VE not had a chance to get yourself to Kew Gardens to witness the impressive entries for the 10th International Garden Photographer of the Year, then this is your next best option. Year after year, the

competition has been notable for the genuine strength of its images. The competition is open to both professionals and amateurs, though you'll be hard-pressed to figure out which is which. The pages are resplendent with a variety of plants, flowers and trees, and are perhaps the best inspiration you're going to get if you feel like braving the weather and seeing what nature has to offer. ★★★★★

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Viewpoint Jon Bentley

John Bentley considers how much of a photographer's own identity can infect their portraiture work

Back when I was a student (studying geography, not photography incidentally) the sort of picture I enjoyed taking most was a portrait. My hero was the great environmental portrait photographer Arnold Newman whose books like *The Great British* and *One Mind's Eye* are still well worth seeking out.

At the time I felt my role was to try and capture the essence of a subject's character as truthfully as possible, recording that fleeting glance, expression or pose that best communicates a personality. I was there to grasp the clues provided and not impose my own views on the subject.

Self awareness

But maybe this was an altogether too simple and one-way approach. Perhaps I should have been more aware of how my own assumptions about my subjects were influencing the shots, and using them to produce more extreme and interesting results.

The question occurred to me when I chanced upon Alexis Hunter's 1974 work, 'Identity Crisis', part of the exhibition, Feminist Avant-Garde of the 1970s,

'A portrait is shaped as much by the person behind the camera as the person in front of it'

which was recently on show at The Photographers' Gallery in London.

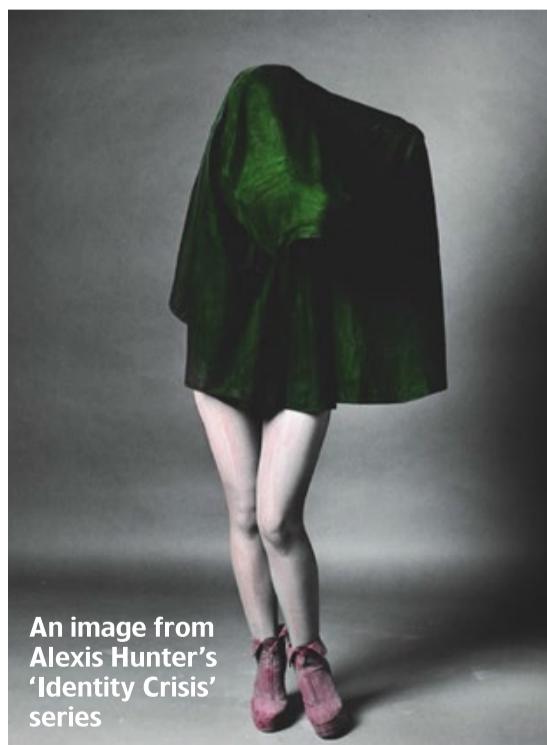
Hunter asked six different photographers to take pictures of her during a two-week period. They were requested to represent her how they saw her, clothing and modelling her to fit their perceptions. In one picture, she's wearing a rather assertive hard hat, in another she's an exercise in soft-focus femininity, in another she's made up like a cabaret artist. Even if all the photographers' perceptions were honest and truthful, they are wildly diverse and appear to show that a portrait is shaped as much by the person behind the camera as the person in front of it.

Portrait perception

Similar, more recent exercises have yielded equally wide-ranging results. Canon sponsored one called 'Decoy' last year. Six photographers were asked to photograph a man called Michael and were told different backstories about him. He was either a self-made millionaire, a life-saver, an ex-prisoner, a fisherman, a self-proclaimed psychic or a recovering alcoholic. Michael, an actor, attempted to adopt the personality of each character. In reality, it's hard to separate the influence of the acting from the photographers' preconceptions but there could well be as much of the latter as the former in the highly varied portraits.

I'm going to try projecting a few more of my own thoughts and perceptions next time I'm taking portraits of my friends. I can't wait to see if they like the results of this more collaborative approach.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



An image from
Alexis Hunter's
'Identity Crisis'
series

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 23 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Stu Meech @stumeech

Landscape photographer Stu Meech has featured in AP a few times, and you can see why. He travelled to Southbourne Beach in Dorset to create this cool-toned minimal shot.

Join the conversation @AP_Magazine



Hana Tal

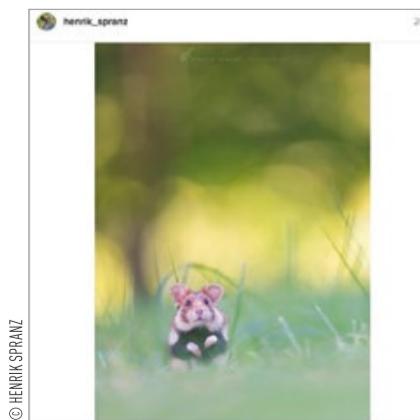
Bokeh is a simple method but one that can elevate an image to something truly magical. Here is great example by Hana Tal. The image is a swirling vortex of flora, colour and light.

Submit your photos apmag.co/flickr



Instagram

Instagram @henrik_spranz
Wildlife photographer Henrik Spranz took second place in the Wildlife in the Garden category of the International Garden Photographer of the Year competition. See more of his portfolio on pages 42-43 of this issue.



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Technique HIGH-KEY FLORALS



Mandy Disher

Fine-art photographer Mandy Disher has built up an extensive portfolio since her interest in floral photography began 10 years ago. Mandy has achieved great success in the International Garden Photographer of the Year competition, being awarded winner of the Plant Portrait category for two consecutive years and Portfolio winner of the 2015 competition with her 'Full Circle' series of botanical images. Visit www.mandydisher.com



ALL PICTURES © MANDY DISHER

KIT LIST

▼ LED light pad

A modern LED light pad outputs a bright and even light. An A3 size is perfect for close-up work, an A2 or larger allows more freedom and a better solution for longer distances with standard lenses.



◀ Counterbalance sandbag

Don't risk the tripod falling over – a counterbalance costs just a few pounds or you could simply make your own by adding some weight in a strong holder, but make sure it is secured well.



◀ Remote control switch

A remote control switch is an essential as exposures can be long. Firing the shutter by hand will only result in disappointing images.

Super bright blooms



With delicate shades of pink, and an elegant shape, the Japanese anemone is a great subject for the light pad technique
Canon EOS 6D, 100mm, 2.5sec at f/32, ISO 50



► Softbox

A softbox fluorescent continuous lighting system for a home studio doesn't have to break the bank. Budget kits can be found on eBay and Amazon that are really good value for money.



► Tripod

A good quality, versatile and sturdy tripod that features a sliding centre column that can be operated in the horizontal plane is essential for shooting parallel above the light pad.

A few years ago **Mandy Disher** embarked on a series of experiments using flowers and high-key lighting from an LED light pad, with stunning results. Here she explains how you can recreate the look

The spring and summer months offer a plentiful supply of flowers to admire, but when the winter garden fails to deliver, a trip to the local florist, or even supermarket, will allow you to stock up on attractive blooms and plan an indoor photo session to create high-key florals, and so much more.

I like to try new techniques and so embarked on a new and exciting challenge when I bought a light pad a few years ago. Experimenting with flowers and high-key lighting, I realised that with practice I could create beautiful and dynamic images. High-key is a style that spans both photography and other visual arts, where the tones are primarily light as the bright lighting eliminates most, or all, of the shadows, giving pictures a bright, energetic feel.

Light pads emit a controllable, bright and even light; I always use mine at its maximum brightness. These devices are considerably brighter and a marked improvement over the older traditional bulb light boxes.

Selecting suitable subject matter

There are many different subjects that suit the light-pad treatment, so don't restrict yourself to just flowers and leaves. Personally, I like to



Carefully arranged heliopsis make for a cheerful image
Canon EOS 6D, 100mm, 0.8sec at f/29, ISO 50



A botanical beauty that's been given an extra creative touch with texture overlays and colour
Canon EOS 6D, 100mm, 0.6sec, f/22, ISO 50

The black-spotted petals of the ladybird poppy are particularly striking
Canon EOS 6D, 100mm, 2 seconds at f/29, ISO 50



work with natural elements and have accumulated a nice collection of dried seed heads and pods that work well as subject matter. I like the array of shapes and textures: the fragile papery seed cases of lunaria or the delicate lacy cages of physalis. Other more robust subjects include poppy pods and teasels – if harvested and kept dry these remain woody and strong.

I love to use pressed flowers and leaves in my work too; over the summer months I collect lots of flowers and press them using a Microfleur flower press. This is a great gadget for pressing flowers fast. The Microfleur comprises two plastic plates that clamp together with the flowers sandwiched in between. As the name suggests it goes into the microwave for just a few seconds.

The traditional method of pressing flowers involves placing them between the pages of heavy books, which can take months. The Microfleur presses and preserves them in seconds, and the results can be good with practice. The time it takes varies depending on the thickness of the plant: a rose is quite dense and contains a lot of moisture, which makes the process more difficult to get right; whereas a flat daisy-type flower does not contain much moisture and takes far less time to flatten and dry out. It only takes a few seconds to overheat a flower and doing so will result in them becoming scorched and brown. I microwave subjects initially for 30 seconds, and then in 10-second bursts, checking after each blast until the right amount of dryness is reached.

Many types of plant, including fruit and vegetables, make excellent subjects, as do seashells, sea urchins, sand dollars and fossils as they come in many wonderful shapes and colours. Nature offers an amazing and endless supply of beauty, colour and texture for inspiration.

Studio set-up

My studio set-up is basically a small, low table that is just slightly larger than the light pad resting on it. With the centre column of my Manfrotto 190XPRO tripod repositioned horizontally, I attach my Canon EOS 6D and Canon 100mm macro lens and position them so they are pointing downwards onto the light pad.

My tripod is quite heavy and sturdy but because the centre column is extended horizontally, and fixed to a very weighty camera and lens at one end, it becomes a little unstable and there is the risk of it toppling over from a knock or push. As a result, I use a counterbalance to provide more stability to the off-centre load.

I set up the height I need and make sure that the lens is perfectly aligned using the electronic level function in my camera to correct any tilt. If I need the camera and lens closer to the light pad I add a little more height to the light pad by placing



A mix of assorted pressed flower heads makes for a lively image Canon EOS 6D, 100mm, 1 second, f/32, ISO 50

a book or box underneath it – it's much quicker than adjusting the tripod legs.

Lighting considerations

You don't necessarily need a macro lens to do light-pad work, but the light pad does need to be quite large. An A2 or larger size is needed to fill the viewfinder if used with a standard 50mm lens, and you can get away with an A3 size for macro lens work.

It's useful to place a sheet of glass directly onto the light pad – a same-size clipframe glass is ideal as the edges are usually ground smooth for safe handling. Arranging the subject on the glass allows you to make changes to your composition, such as rotating or realigning with the viewfinder, without having to move the light pad.

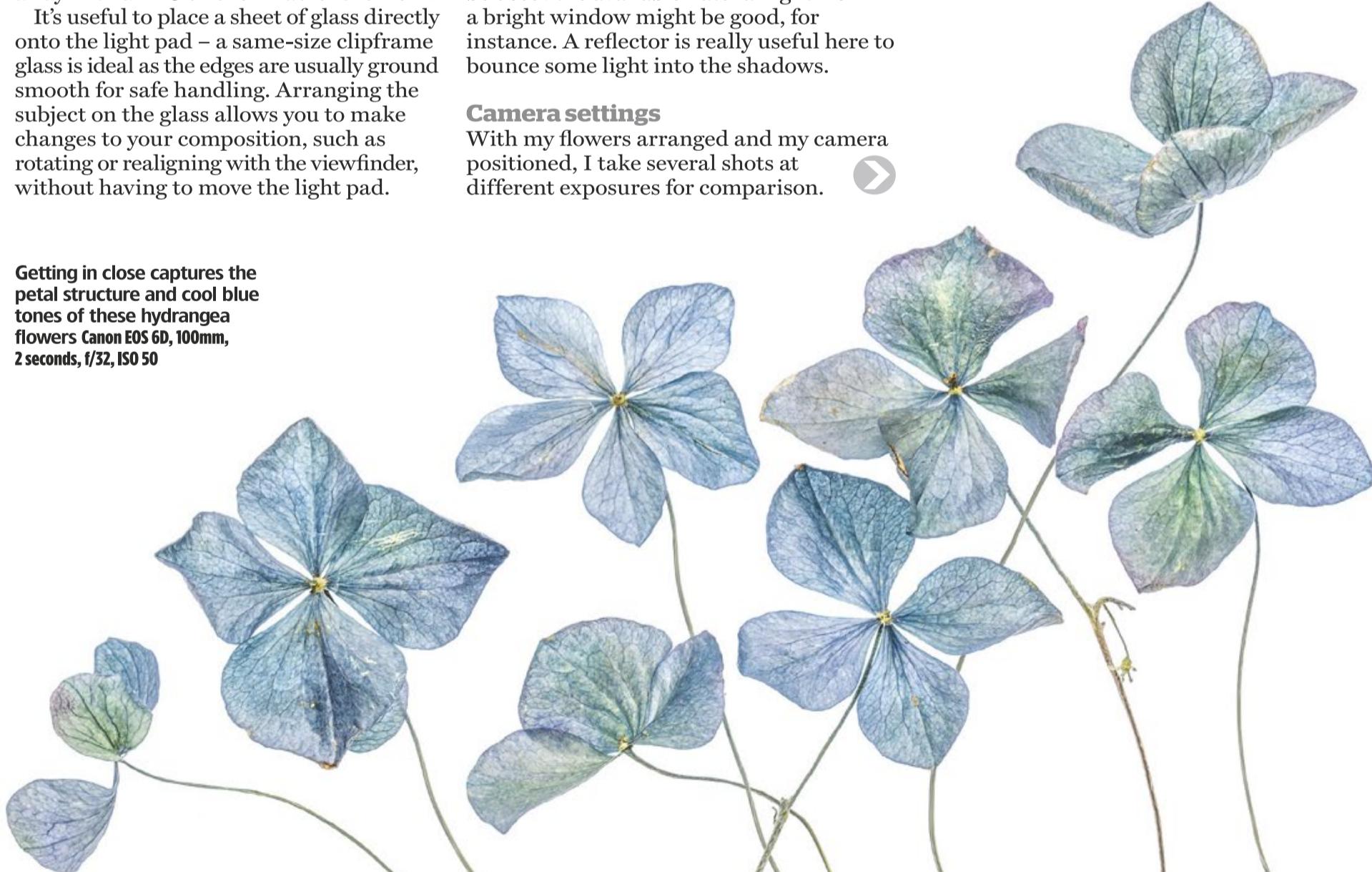
My top lighting is provided by a softbox that houses two corkscrew fluorescent bulbs, positioned to the side of the light pad and tilted downwards to illuminate the front of the subjects. The light emitted is diffused, bright and even – perfect for eliminating the shadows. It works for me and remains my lighting set-up of choice. Other types of continuous lighting could be used: the available natural light from a bright window might be good, for instance. A reflector is really useful here to bounce some light into the shadows.

Camera settings

With my flowers arranged and my camera positioned, I take several shots at different exposures for comparison.

'Many types of plant make excellent subjects, as do seashells and fossils'

Getting in close captures the petal structure and cool blue tones of these hydrangea flowers Canon EOS 6D, 100mm, 2 seconds, f/32, ISO 50



Technique HIGH-KEY FLORALS

The Welsh poppy is a great candidate for the flower press, and comes in a range of tones
Canon EOS 6D, 100mm, 1.6sec at f/32, ISO 100



MANDY'S TOP SIX TIPS



Add a texture overlay

Once I've created a high-key image on a pure white background I sometimes play around by introducing a soft colour and adding a texture overlay to it. Occasionally I import elements to the scene, which I edit to appear understated in the background.



Try an oil paint filter

This allium image has the same processing technique as mentioned in the first tip, with an added oil paint filter. I love how this Photoshop filter smoothes the tiny details out rendering the photographic image into painterly wall art.



Use glass on the light pad

Snowdrops can be surprisingly delicate. When faced with such specimens it can be helpful to place them on a sheet of glass over the light pad and manoeuvre this, rather than risk damaging the flowers by constant handling and repositioning.

I shoot raw in manual mode and use small apertures to obtain a wide depth of field. If I'm very close to the subject and overexpose the shot by 1, 2 or sometimes 3 stops my shutter speed can be anything from 1 to 8 seconds.

The camera's histogram will be mainly to the right-hand side as there are a lot of bright pixels in the image. Settings vary depending on how close I am to the subject, but they are also governed by the luminosity or brightness of the flowers, and by how much of the subject is filling the frame. If I were shooting white flowers on a white background the camera settings would be different to those if I were shooting darker flowers under identical lighting.

Starting out with high-key is very much a case of trial and error – my aim is to get a good range of tones in the subject, avoid blown highlights and experiment with apertures and shutter speeds until I find a good balance.

Making minor adjustments

Importing the raw files into Adobe Camera Raw allows me to access tools to adjust exposure, white balance and tonal values, as well as tweak colours, saturation etc. I then export my files into Photoshop to fine-tune them, removing any flecks that may be on the

white background – there are usually a few no matter how carefully I try to keep the light pad free from debris. These flecks are hardly visible looking through a viewfinder, but they become more evident at the editing stage. Thankfully they are really simple to remove either using the clone tool or spot healing brush. Sometimes I'll need to make minor adjustments to colour and tonal values before sharpening the image.

Take your time

The great thing about creating a still-life image is the complete control you have over the scene, and the freedom you have to be creative with the content. It varies greatly from other types of photography such as landscape, wildlife or street photography where the scene is already set or waiting for the right moment to happen.

Arranging flowers into a pleasing composition on the light pad can sometimes be a lengthy process, especially if the flowers are very small and delicate, as they can be damaged easily. Hastily arranging the flowers won't produce good results unless you're very lucky.

A steady hand and nimble fingers are needed to move tiny flower heads into the desired position without upsetting the other flowers alongside them. As my fingers are not that nimble I prefer to

'In the long run, a relaxed unhurried approach regarding the prep work will help you create a more engaging image'

use a large pair of tweezers to grab the stems or petals, adjust their position and move the plant subject around the light pad. A good deal of my work is close-up, and tiny adjustments can make significant changes when viewed through a macro lens.

Allow plenty of time to compose the arrangement, use your creativity and try out new ideas. I often look back at images and note that if I had spent a little more time composing the shot it could have been improved. Learning by past mistakes, I now make sure that I get it right in-camera as much as possible.

In the long run a relaxed, unhurried approach regarding the prep work will help you to create a more engaging and compelling image. It will also save you a great deal of time and effort in post-production. It takes only a split second to fire the shutter, but much longer to set the scene.

Visual design

An eye for composition and an understanding of light, colour, form and shape is a valuable asset. It doesn't matter how technically perfect a photograph is, if it has a weak composition it won't hold your attention. A good structure of shape, and a sense of order and

balance with colours that work well together all contribute to make an image that stands out and catches your eye.

I examine the different shapes, and pay particular attention to form, which is different to shape as it contains the contrast and depth of subjects too. I also look at the colours, small details and textures of flowers, using varying sizes of flower

head. What's more, I try to consider the different stages of a plant's development from bud to mature bloom. I then consider where I want to place them within the frame of the viewfinder, repositioning the flowers until I find an arrangement that pleases my eye.

It's important to not only think about how the elements work together, but also their relationship with the negative space in the frame. I place the stems meticulously, creating gentle curves and flowing lines that hopefully convey a sense of

movement or emotion. They can also lead our eye, guiding us through the image.

I don't consciously think about any of the rules or guidelines for composition as I think I have a natural ability to see when the scene before me looks right or wrong, it happens instinctively as I build the image, but I probably do subconsciously divide the frame into sections, each portion of the frame linking into the next floral filled space in a seamless way without even being aware of it.

AP



Late winter heralds the arrival of narcissus, muscari and galanthus Canon EOS 6D, 100mm, 2 seconds, f/22, ISO 50



Experiment with fruit

Don't simply limit yourself to flowers and leaves on the light box, experiment with other bold, easily recognisable subjects, such as slices of fruit or vegetables. I love the way the hairs on the skin of this kiwi are so clearly defined.

Try using a flower press

The traditional method of pressing flowers involves placing them between pages of heavy books, but I use a Microfleur flower press, which is much faster. The time it takes to dry each specimen depends on the thickness of the plant.

Change the background

By using a sheet of glass over the light pad I can lift the arrangement off intact. One reason for doing this is if I would like to place coloured tissue paper or textured paper on top of the light pad and replace the arrangement back over it to vary the background.

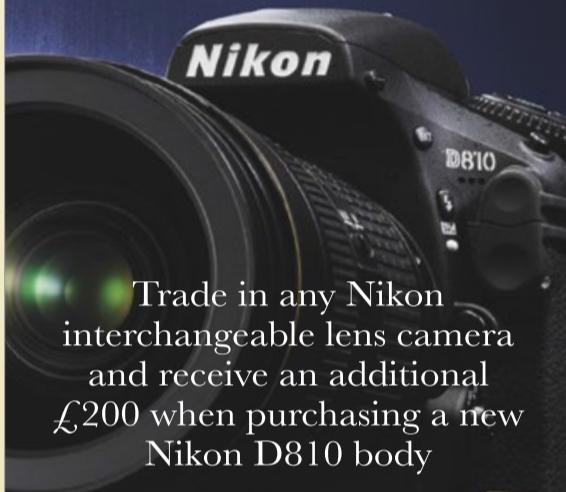


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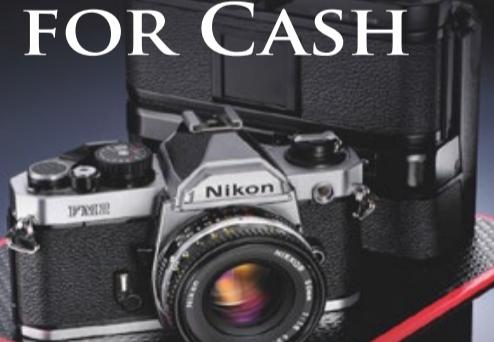


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- 4K/UHD high definition D-Movies (3840x2160 pixels) can be recorded at 30p/25p/24p as well as 50p and 60p in (full HD) 1080p, and the camera offers clean HDMI output in all qualities.
- Available as an XQD version with two XQD card slots to handle the camera's 200 RAW file frame bursts, but also available as a CF card version for those who require it.
- New WT-6 for even faster wireless transfer speeds over a distance of up to 200m

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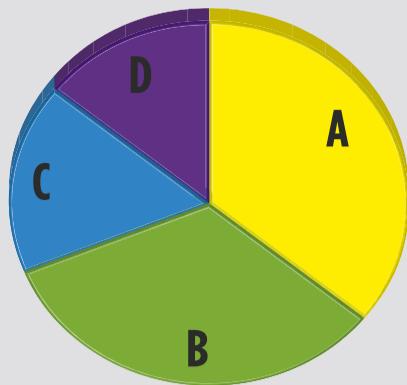


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In AP 4 February we asked...

Do you print your images at home?

You answered...

A Yes, regularly	36%
B Yes, occasionally	33%
C No, but I would like to	17%
D No, and I don't want to	14%

What you said

'A decent A3 printer is upwards of £600, without the cost of paper. I can get a superb A3 print done commercially for just over a pound, so I can get a heck of a lot of prints done for the cost of buying a printer.'

'I voted "No, and I don't want to" because the cost of a decent printer is only the start – also the paper, and the very expensive pigment inks. It's just not worth it unless I wanted to print a lot of images.'

'I don't agree with the last two comments. I got my Epson XP-950 A3 printer in a sale for £176. It produces excellent quality prints. Twenty sheets of Epson Glossy A3 paper is £27 – about £1.35 a sheet. Use extra sized cartridges that cost a fraction more than standard ones and get nearly twice the printing from them.'

'The arrival of inkjet printers was a revelation for me. However, my enthusiasm has been tempered recently as the price of the inks has more than doubled since I bought it.'

[Join the debate on the AP forum](#)

This week we ask

What puts you off buying new camera kit?

[Vote online](#) www.amateurphotographer.co.uk

Top 5 AP articles

What's trending on the AP website

Amateur Photographer

How to make your own passport photos at home, from passport photo size to printing

If you want to avoid the dreaded train station photo booth, why not take your own passport photo? We give you the lowdown on passport photo size, shooting, production and printing.

How to Make Your Own Passport Photos at Home

In the UK we have the privilege of being able to take our own passport photographs. Most of us will pop down to the local automated machine and have passport photo-size prints inside ten minutes – but at the cost of at least £5 per set, photographing the whole family for a batch of passport renewals in time for that holiday can quickly add up.

- 1 How to make your own passport photos
- 2 Leica M10 review
- 3 Fujifilm X100F hands-on first look
- 4 8 creative things to do with a GoPro at home
- 5 Sigma 500mm f/4 DG OS HSM Sport lens field test

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LETTER OF THE WEEK

It's a man thing?

Whenever I am out and about with my camera and bump into a 'fellow' photographer, they seem compelled to show me their equipment. While we stand there, I am subject to a lengthy explanation of how each image was captured.

Am I impressed with the length of his zoom or the size of his sensor? Do I admire his tilt and shift or what about his lens, baby? I couldn't give an f-stop what gear he has or what mode he's in. I have my own priorities and would like to focus on them, thank you! Your viewpoint on photography may be interesting, but I have my own

perspective on things and do not require any feedback.

So guys, next time you see me in the park, street or zoo I will give you a quick flash and be on my way. Compose yourself and remember, it's not about your kit, it's what you can do with it that counts!

Sharon Doherty via e-mail

Well said! Lots of gear is always on display at The Photography Show and other 'gatherings of the tribes' but it's not just men – Geoff Harris, deputy editor

LETTER OF THE WEEK WIN A SAMSUNG EVO PLUS MICROSD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com

SAMSUNG

Candid camera

We are constantly being required to provide model release forms for any image with recognisable faces in it, but this seems at odds with the trend towards candid street photography. Where do photographers stand in the case of unaware subjects that happen to be the point of interest in a street shot?

Keith Jones, via email

If you and your subject are standing on public property, generally speaking you do not need permission to take a picture of them. There are a few exceptions, however. If your subject is engaged in a personal or private activity (such as leaving a hospital), for example, you need to be respectful of their privacy. If you plan on selling your work, then these 'people' shots can only be used for editorial purposes – unless you have obtained a model release, or the subject appears as part of a crowd – Tracy Calder, technique editor

We stand corrected

I regularly buy AP and as an insect photographer I am interested in cameras with good close focus. I was excited to read about the Panasonic Lumix DMC-LX15 in your review (11 February), which according to the reviewer, on both pages 49 and 53, can focus down to 1cm from the front of the lens. Since this was highlighted as a special feature of this camera, I feel I should say that it is wrong.

Reviews by other magazines say its closest focus is 3cm from the front of the lens, and

this is confirmed by the camera's user manual. How disappointing – a 1in sensor plus an f/1.4 lens, plus 1cm close-focus would be heaven! May I suggest a correction in a future issue of AP, and also on your online review? This doesn't diminish my enthusiasm for your great magazine!

Clifford Wilton, via email

You are correct in this, Clifford. We apologise for the error, and thank you for bringing it to our attention – Andy Westlake, technical editor



The Panasonic Lumix DMC-LX15 – reviewed in our 11 February issue

Best of both

Jon Bentley (*Viewpoint* 4 February) raises some interesting points about using a 50mm lens for general photography, and points out that sometimes you just need to go wider with a 35mm lens.

I agree, so much so that I now shoot with a 35mm lens on my Canon EOS 6D. I never used to like a 35mm lens on a film camera, but given how easy it is to crop a digital image, I get the best of both worlds – I can take shots with that little bit extra viewpoint in them, or crop them to a 'normal' viewing angle that I would have seen with a 50mm lens. This way I only need to carry one lens on an otherwise heavy digital camera.

Andrew S Redding

Another view

Jon Bentley's *Viewpoint* always provides thoughtful insight and AP would be all the better if he contributed each week.

However, I respectfully disagree with his offering about using a standard prime lens (AP 4 February). Pretty much whenever I'm out I always take a camera and, when not shooting film, my choice is a second-hand Fujifilm X-Pro1 coupled to an old Leica Summicron 40mm



Jon Bentley's *Viewpoint* column from AP 4 February

f/2. This fits comfortably into my coat pocket and isn't in the way if I'm doing something else. Sure, I could fit a 16-55mm zoom and shoot both wideangle architecture and portraits, but such a lens is a) inevitably too bulky to stow comfortably in my pocket and b) compromised by being slow.

My 60mm (35mm angle-of-view equivalent) lens is fine for doing exactly the two shots that Jon describes. If you want to get a wideangle image, just take overlapping shots and merge them later in Photoshop. On the other hand, if you want a moderate close-up, just take a slightly wider shot and crop later. With the X-Pro1 I can crop to

a quarter size and still have a good 4MP image which I can print up to A4 size. Effectively, my prime lens becomes a 28-120mm (35mm equivalent) zoom.

There's also a huge number of old lenses out there in the 28-50mm range (i.e. 40-75mm equivalent on an APS-C camera) to offer a variety of combinations.

In any event, remembering the fundamental principle that the most important part of the camera is the 30cm behind the viewfinder (i.e. your brain), no camera or lens is 'ideal' and you should always be able to work within the limits of what you have. If using a standard prime then look for part of a building rather than the whole or set an interesting detail/person in the context of their surroundings. For me, that's part of the creative enjoyment of photography.

I really enjoy the magazine and applaud the new Buying Guide.

Ian Thrilling

Jon certainly set the cat amongst the pigeons with his *Viewpoint* – a very interesting and thought-provoking column, as I am sure you will both agree – Geoff Harris, deputy editor

Scottish LPOTY winners
Swoon over stunning Scottish landscapes

Leica M10 review

We test the latest model in the famous M-system

The Fight

We interview sports photographer Neil Leifer about his new book and the 'Rumble in the Jungle'

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Time Inc.



In next week's issue

On sale Tuesday 28 February

Improve your time-lapse photography
How to create time-lapse footage that will stop people in their tracks

Out and about

We take a look at some of the best images from the **Outdoor Photographer of the Year 2016** competition

The 2016 Outdoor Photographer of the Year competition received more than 17,000 images entered from over 50 countries around the world. The adult category winners now go forward to be in with a chance of being selected as the overall winner, who will then be heading off to the Arctic on assignment to document the Fjällräven Polar dog sled expedition in April 2017. The winner will be announced live at The Photography Show at NEC Birmingham on Saturday 18 March in a special awards ceremony. To find out more visit www.opoty.co.uk.

Whitehaven, Cumbria, UK **Stuart McGlenon**

At Water's Edge

► Stuart knew the south shore at Whitehaven harbour was a potential location for some time but hadn't got round to shooting there. This shot was taken on his first visit, which was simply a recce for possible places to try some astrophotography. But here he has found a perfect focal point in the slanted rock formation just breaking through the glassy ocean.

Nikon D610, 16-35mm, 30secs at f/9, ISO 50, 10-stop ND filter, polariser, tripod



© STUART MCGLENNON

Marie-Elisabeth-Lüders-Haus, Berlin, Germany **Tim Cornbill**

Spirit of Travel

► Having just arrived in Berlin, Tim was greeted by a brilliant sunny morning, and he decided to take a leisurely walk along the river from his hotel. He was drawn to the geometric form of this building, and waited for the perfect moment to capture it. As the cyclist came into the frame, the bicycle wheels complemented the vast concrete circle, while the walking couple served to emphasise the size of the structure.

Fujifilm X100T, 23mm, 1/800sec at f/2, ISO 320



© TIM CORNILL

Aveto Regional Park, Liguria, Italy

Vittorio Ricci

Small World

 Vittorio was on a day-long photo expedition at the end of spring to find rare and endemic types of amphibian in some secretive spots in this remote park. En route he found this common toad (*Bufo bufo*) that was very active and collaborative. He took as many shots as he could using a Nikon SB 800 flash, two other strobes and underwater housing. This split image that reveals both the dry and wet world is the striking result.

**Nikon D300, 10-17mm, 1/30sec at f/13, ISO 320,
Nikon SB 800 flash, two strobes, underwater housing**



© VITTORIO RICCI



© JAN COX

How Hill, North Yorkshire, UK

Ian Cox

Light on the Land

 Ian was shooting this tree at sunset when this cloud drifted in from the left. He prayed it would hold its shape and line up with the tree, which it finally did after what felt like an age of waiting. Ian opted for creating a silhouette to help focus the eye on the tree, cloud shape and sky colours.

Sony NEX-6, 55-210mm, 1/200sec at f/11, ISO 200

Camargue, France

Tom Way

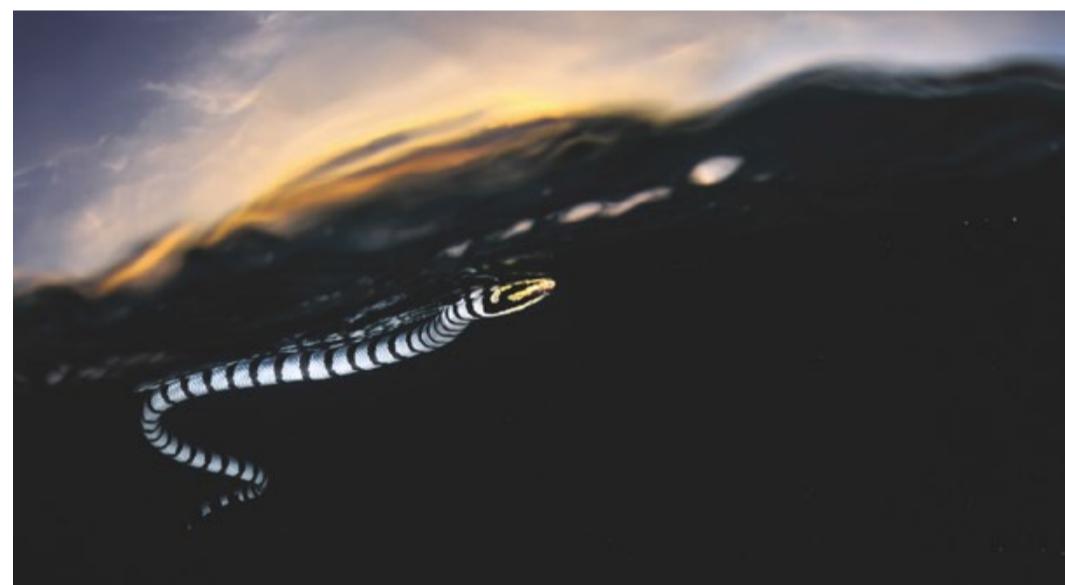
Wildlife Insight

 The Camargue offers the perfect setting to produce simple and evocative imagery. Tom was looking to take an image to show the speed, power and grace of the famous white horses against the backdrop of the Mediterranean Sea. By panning with the horses, he was able to create a visual effect of thundering hooves through the surf.

Canon EOS 1DX, 70-200mm at 70mm, 1/25sec at f/20, ISO 500



© ROBERTO MARCHEGIANI



© GRANT THOMAS

**Monti Sibillini
National Park, Italy
Roberto Marchegiani**

Light on the Land

Here we see an ephemeral phenomenon, where flowers of different colours have overrun the entire plateau. One day, after sunrise, a layer of fog hung over the meadow, and a white arc fogbow appeared for only a few minutes. It's an image that appears almost geometric in its balance of natural compositional elements.

Nikon D750, 300mm, 1/60sec at f/11, ISO 100



Images reprinted with permission from Ammonite Press. *The Outdoor Photographer of the Year: Portfolio II* book, published by Ammonite Press, is priced at £25 and will be released on 18 March 2017. If you would like to see more of these images or learn more about the competition then visit their website at www.opoty.co.uk.

**Tioman Island,
Malaysia
Grant Thomas**

Under Exposed

This image was shot in warm, shallow waters as the sun set. The reef was teeming with life including this predator in search of its next meal, the highly venomous banded sea krait (a sea snake). It's an image that makes perfect use of the contrast between the dark water and warm sunset tones.

**Canon EOS 5D Mk III, 10-17mm, 1/125sec at f/13, ISO 250,
Ikelite underwater housing, two Inon Z-240 strobes**

Trump town

Stefan Rousseau, chief political photographer at the Press Association, recalls the day Theresa May met President Trump at the White House in January



Left: British Prime Minister Theresa May arrives at Arlington Cemetery in Washington to lay a wreath to remember America's war dead

ALL PICTURES © STEFAN ROUSSEAU/PRESS ASSOCIATION

Our day in Washington started early with a visit to Arlington Cemetery, where Theresa May would lay a wreath to remember America's war dead. On any other day this would have been our main picture – a sombre occasion with lots of colour and emotion. However, unless our pictures featured President Trump, then they wouldn't really compete with what we would get later.

We arrived at 7.30am. It was freezing and we waited an hour before the Prime Minister arrived. The pictures made ideal 'holding' photos to go with the story the news sites were running about Mrs May becoming the first foreign leader to meet the newly elected President.

We soon relocated to a café over the road from the White House and waited for our allotted report time before we could enter. It was already 3.30pm in the UK and my office wanted everything sent direct from my camera. It would be noon (5pm GMT) when the two leaders would meet. That, coupled with the fierce

competition from other agencies, meant that being the first to get pictures to the UK was a challenge.

Media scramble

To get the images out into the world I had to connect my camera to my phone via Wi-Fi, and connect to the London office via FTP. I knew from previous visits that the phone signal in the White House is poor to non-existent. So I had two worries: transmitting the images successfully and getting the pictures in the first place. About 20 members of the media went into the Oval Office and it was, as ever, a bit of a scramble.

Once through security we were held in the press briefing room. It's the famous one with the podium and the picture of the White House behind, where the President's press secretary and at times the President himself addresses the media.

After a short, yet seemingly eternal, wait we were held in a queue in the Rose Garden outside the President's office where we would get the nod that the Prime Minister and President were ready



for us. My mouth was getting drier and my hands sweatier. I conducted a straw poll with the resident White House photographers and settled on what I thought the exposure would be in the room. There would be almost no time to adjust once we were in there, so I preset everything to 1/320sec at f/4 and ISO 2500. I also decided to shoot raw and JPEG just in case I was wildly out.

I was travelling with three camera bodies – a combination of Nikon D5 and D4, and four lenses – 16-35mm, 24-70mm, 70-200mm and 300mm f/4. For the Oval Office I wouldn't need the 300mm. Flash is rarely used these days and is actively frowned upon at the White House.

Suddenly, we got the signal from the Secret Service. The photographers first knelt down at the front with television cameras behind us but, in the scramble, that order evaporated and the dignified walk turned into a run.

I'd taken these pictures many times before with various Prime Minister/President combinations so I knew where they would be sitting, but as we entered they weren't

Above right:
Theresa May looks on awkwardly as President Donald Trump rearranges the decor



where I expected them to be. Instead they were standing by the bust of Winston Churchill. Luckily, I was third into the room behind Reuters and Associated Press, so I crouched down. However, a coffee table with a lamp on it obscured our view. I perched on the corner of the table, but the first pictures I took were of the President walking towards me! He noticed the lamp was in our way, and after moving a few presidential coasters asked an aide to move the lamp, leaving the Prime Minister to wait awkwardly. I'd never seen anything like this before. He returned to Mrs May's side, they exchanged pleasantries and posed for two to three minutes. I was buffeted by photographers to my left and right, and above and below me. We were packed in and when I tried to change to my camera with the wider 16-35mm lens, I almost caused a domino-style collapse of the photographers' pyramid that had now formed.

Closing time

Three to four minutes passed and we were asked to leave. Of course

we continued to take pictures as we walked backwards out of the most famous office in the world. Outside in the Washington sunshine I had a huge sense of relief as I put my cameras down. I knew I had both wide and tight pictures, and the body language I observed meant they would be strong images. In order to transmit the images back to the office, I stayed outside where I knew the signal was better, and I connected first time, not moving an inch for fear of losing the line.

Editing from the small screen on the back of the camera is not ideal as you can't really see if the pictures are in focus or if someone is blinking – I just sent as many images as I could. I noticed a tweet from the Press Association with one of my pictures headlined 'First picture of May/Trump meeting' and I knew I must have been one of the first to send. Phew!

Twenty-five minutes later, we were called back into the Rose Garden to prepare for the two leaders walking from the Oval Office to the press conference via a grand colonnade. They would

Right: May and Trump emerge into the Rose Garden, hand in hand



Stefan Rousseau is the chief political photographer at the Press Association. In 2009 he was British Press Awards Photographer of the Year and retained the title in 2010. To see more of his work visit www.stefanrousseau.com



appear from a door at one end and walk to the other, so most of us were positioned at the end of their route, allowing us the longest opportunity to photograph them. Who'd have guessed they'd emerge holding hands! The shooting angle meant the pillars were obscuring our view. Two photographers, who'd taken the brave decision to stand at the start of the walk, had nailed it!

I'm frustrated that after my successful morning in the Oval Office the whole visit will be remembered for one brief moment in the Rose Garden. Well, that's the nature of news photography – next stop Turkey.

Technique IN THE STUDIO



Our version

Two lights were used in this composition. A single diffused light was positioned to the right, flagged with barn doors, and a softbox was positioned to the left, providing a key light for the face. The set was surrounded by black polyester flats to control the light completely.

Classics Revisited

Louise Brooks

By Eugene Robert Richee

Andrew Sydenham, Hollie Latham Hucker and **Tracy Calder** recreate Eugene Robert Richee's stylish 1920s portrait of Louise Brooks

The original

Louise Brooks

Eugene Robert Richee, 1928

Known as much for her distinctive bob as for her acting ability, intelligence and fiery nature, actress Louise Brooks had starred in 12 films by the time she posed for Eugene Robert Richee in 1928. Richee had been working for Paramount Pictures for seven years, and during his career photographed some of Hollywood's most dazzling stars, including Fay Wray (the star of *King Kong*) and Clara Bow (the original 'It Girl'.) He photographed Brooks on a number of occasions, but the pictures from this photo session capture the spirit and fashion of the late 1920s perfectly. Another image survives from the 'pearls' shoot – a head and shoulders shot of Brooks with her sharp bob and perfectly lined lips, but this doesn't quite have the magic of the full length shot, and is much less well known.



© EUGENE ROBERT RICHEE/JOHN KOBAL FOUNDATION/GETTY IMAGES

Actress and dancer Louise Brooks left her Kansas home at the age of 15 and headed to New York to study at the Denishawn School of Dancing. Three years later, she appeared in her first film, *The Street of Forgotten Men*, which was filmed at Paramount's Astoria Studios. By the late 1920s, she was rubbing shoulders with legends such as Humphrey Bogart and Charlie Chaplin (who later denied having an affair with her).

This was the start of Hollywood's Golden Age – a period that saw most people seeing at least a film a week. Brooks was in the right place at the right time, and her credits began to pile up. Her most famous role was the seductive Lulu in *Pandora's Box* (1929).

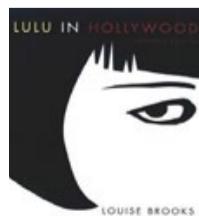
The studios were just beginning to recognise the importance of controlling the public image of their stars. As a result, many of them set up photography departments to create promotional pictures. Many photographers made a living creating work of this kind. One such character was Eugene Robert Richee.

Throughout his career Richee captured images of Gloria Swanson, Marlene Dietrich and, of course, Brooks, with a 10x8in studio camera. His attention to detail, use of light-reflective props (plastic, glass, mirrors etc), and his skill as a craftsman are evident in all of his imagery. Despite his technical proficiency, he did not feel the need to sweet talk his subjects. 'He used to take 60 shots in two hours,' declared Brooks. 'We never said a word to each other. Perfect relationship.'

FURTHER READING

Lulu in Hollywood

University of Minnesota Press, 2000



This expanded edition of Brooks's 1982 book features an introduction by theatre critic Kenneth Tynan, and offers a candid look at Brooks's life, career, and the people with whom she worked. It includes eight autobiographical essays.

Hollywood Icons: Photographs from the John Kobal Foundation

ACC Editions, 2016



Published to accompany an international travelling exhibition, this book of 200 Hollywood portraits includes shots of Charlie Chaplin, Mary Pickford and Gloria Swanson.

Louise Brooks: A Biography

University of Minnesota Press, 2000



A captivating account of Brooks's life, covering her childhood in Kansas, rise to fame as a dancer and actress, and her much-documented fall into obscurity, written by journalist Barry Paris.

HOW WE RECREATED THE PICTURE



1 Outfit and props

Brooks was known for her razor-sharp bob, which we recreated using a wig from Party Pieces. A three-yard length of artificial pearls was sourced from Rose and Bows, and the dress was an eBay find (originally from Benetton). The total cost of the props was just £10.



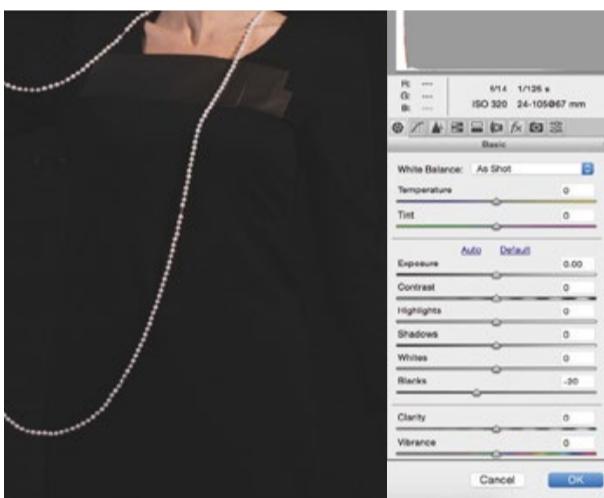
2 Make-up

The neckline on the dress wasn't quite right, but this was soon remedied with a wide strip of gaffer tape folded over to create a bold, straight edge. We hired a make-up artist to recreate Brooks's smoky eyes and perfect bow-shaped lips.



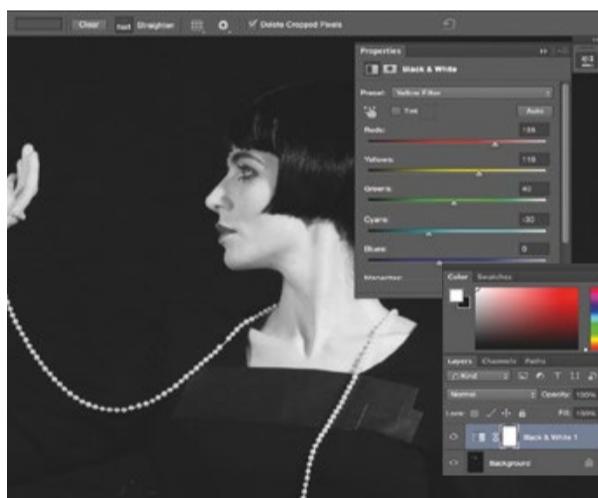
3 The shoot

Andrew used two monolights to recreate the minimalist look Richee achieved. The first was diffused, flagged with barn doors, and positioned to the right of the set. The second was a softbox positioned to the left, and provided a key light to the face.



4 Adobe Camera Raw

The camera was set to record raw and JPEG files, but we're going to process the raw file to achieve maximum quality and detail. We begin by opening it into ACR to reduce the Blacks, which will remove the visible edge details of the dress.



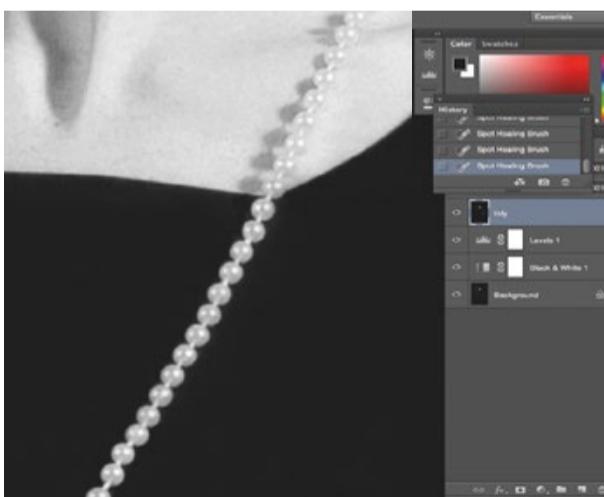
5 Mono conversion

Once in Photoshop, we carried out a mono conversion. We added a Black and White adjustment layer and experimented with filters in the Preset dropdown box. The Yellow Filter gives a glowing skin tone and good contrast. We dragged the Red slider further to the left.



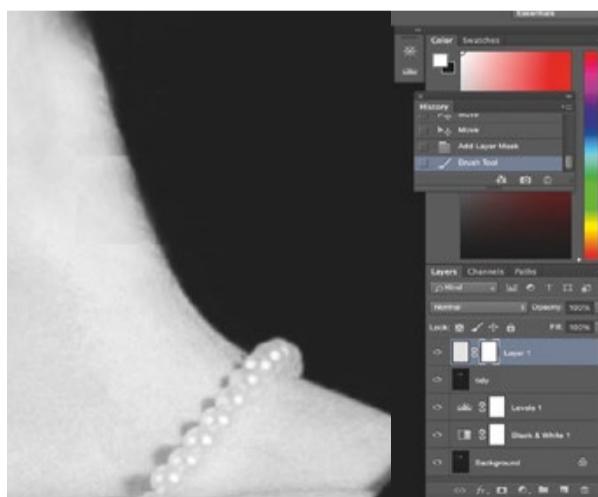
6 Merged layer

With the mono conversion made, more edge detail was noticeable. We added a Levels adjustment layer and set the Shadows slider to 11 to darken them. Some tidying up was required, so we created a merged layer of the adjustments so we could edit non-destructively.



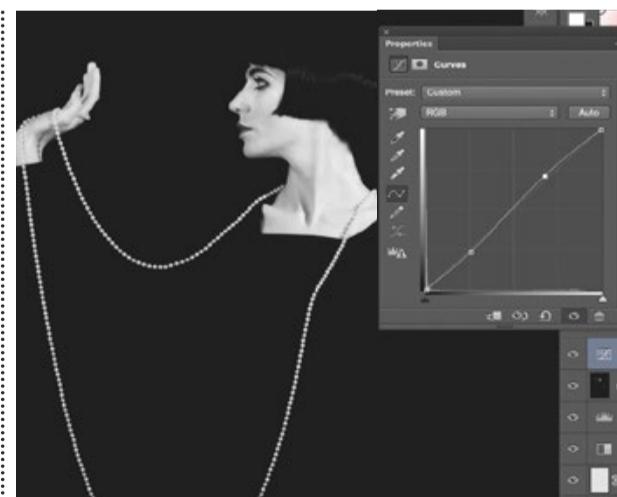
7 Clone Stamp

We renamed the merged layer 'tidy' for reference. Using the Clone Stamp tool at 100% opacity, we removed the black tape from the top of the dress and replaced some missing pearls. We reduced the opacity to 20% to soften the shadows on the face and neck.



8 Spot Healing Brush

The Spot Healing Brush tool came in handy to tidy up stray strands of hair. The hairline and neckline in the original was very clean-cut, so we duplicated small sections that were clean and tidy, added a layer mask and used the Brush tool to blend.



9 Finishing touches

We used the Dodge tool set to Midtones with opacity of 50% to lighten the shadows on the model's face and neck. Then we used the Burn tool to reduce the highlights in the hair. Finally we added a Curves adjustment layer and drew a gentle 'S' shaped curve.

Nikons new and old, classic customer service

Passionate Nikon users have a mecca in central London – learn more about the unique **Grays of Westminster**

Grays of Westminster is a name that will be familiar to many AP readers. A multi-award-winning Nikon specialist in an exclusive and very historic part of central London, it was founded over a quarter of a century ago by the indomitable Gray Levett. His vision was to create a world-class camera store, offering service that was second to none, and the store follows this ethos to this day. Grays of Westminster has won numerous awards from Nikon, the wider photographic trade and photography magazines (many from AP). It also became the first camera shop in the world to be granted a Coat of Arms by Her Majesty's College of Arms, in October 2014.

A proud heritage

It's fitting that Grays of Westminster features so regularly in AP. When he was starting out, Gray Levett scraped together £100 and placed 'tiny, inexpensive advertisements' in the classified section of this magazine. Since the shop opened in 1985, it has gone from strength to strength, and



© KONSTANTIN KOCHKIN

became a Nikon-only dealer in 1992. Famous customers of Grays of Westminster include a host of professional Nikon photographers, such as Joe McNally and Jim Brandenburg, as well as luminaries like the famous film director, Stanley Kubrick. Kubrick trained as a photographer for *Look* magazine after leaving school in the 1940s, and was a passionate Nikon user. As his personal assistant Tony Frewin explains, 'I only ever knew him (Kubrick) to defer to two people on matters photographic: Geoffrey Crawley, one time editor of the *British Journal of Photography*, and Gray Levett



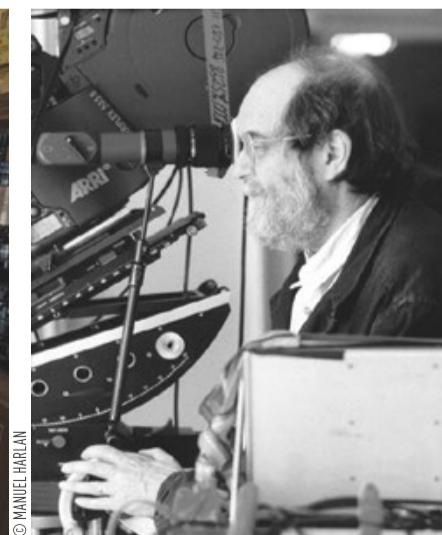
Above: Founder Gray Levett
Below: legendary film director Stanley Kubrick was one of Grays of Westminster's celebrity customers

and the Grays of Westminster gang down in Pimlico, who continue to give us unrivalled service.'

The store has a very close relationship with Nikon, and has received numerous awards. Nikon President Kazuo Ushida also wrote the foreword to *Grays of Westminster: The Legend and the Legacy*, a full colour history of the store which is available at amazon.co.uk.

Nikon only

The store stocks the entire current range of Nikon digital SLR cameras and can also supply the Nikon SP black and S3 Limited Edition rangefinder cameras. Additionally, Grays of Westminster sells the extensive range of autofocus (AF), AF-S (Silent Wave), AF-P (Stepping Motor) and DX & FX Nikkor lenses, manual focus Nikkor lenses plus Speedlights and a vast range of Nikon accessories from eyepiece correction lenses to lens hoods. New Nikon equipment supplied by Grays of Westminster comes with a special two-year warranty. The store also offers a one-year warranty on its huge range of used equipment, and the expert staff can help anyone interested in early Nikon equipment, such as Nikon rangefinder, Nikon F and F2 cameras, lenses and accessories.



© MANUEL HARLAN

For more information about Grays of Westminster, see www.graysofwestminster.co.uk or the advertisement on page 20 of this issue.

Main microphone types explained



Omnidirectional
Lavalier mics (aka lav, lapel or clip mics) use a 360° polar pattern and can be placed on a presenter or interviewee. You can hear someone standing next to the speaker, as well as noise from the side, behind and below.

Cardioid
A cardioid microphone has the most sensitivity at the front, and is least sensitive at the back. Cardioid microphones have more of a 300° polar pattern, which is useful for capturing audio from the front and sides of the microphone.



Super cardioid
These mics offer a narrower pick-up than cardioids and a greater rejection of ambient sound. They also have some pick-up directly at the rear, making them useful for interviews, as it saves turning the mic around every time a question is asked.



Lobar
Found in shotgun mics, the polar pattern has the highest possible directivity, so you can focus in on a specific area, as well as get some pick-up from behind.

Sound advice

Steve Fairclough
examines the key factors you need to consider when recording audio for video



Great picture quality is only half the story when making videos, as audio is just as vital to ensure you produce films with impact. In this article, we'll look at what you need to consider when recording audio for your films, the types of microphones you can use and the pros and cons of using external recorders.

Built-in microphones
Microphones built-in to DSLRs and CSCs are fine for short clips of your kids or holidays, but are a last resort choice for recording sound. They are usually small and omnidirectional – in other words, they will pick up ambient sounds from everywhere, including your breathing or the noise from the lens motor.

If you're taking video seriously, the first investment to make, after your camera, should be a decent microphone, but first make sure your camera has an input to accept one!

Directional hotshoe microphones

Many camera brands and independent accessory companies make a simple cardioid microphone that fits into the hotshoe of your camera, plugs into the camera's input socket and records the sound coming from in front of it. You can buy these for less than £100 and they offer stronger sound and less distracting background, handling and wind noise than built-in mics. This type still has its drawbacks: for the best audio quality the mic should really be as close as possible to the sound source, not on-camera. If your subject is more than 2m away the sound quality will suffer.

Shotgun mics

Shotgun mics can also be mounted on the hotshoe of your camera, using a suitable shock-absorbing cradle, but they are much more directional. They pick up sound from a very narrow

angle in front and have a longer range than a basic hotshoe mic. Even so, shotgun mics are most often used off-camera, usually suspended from a boom or pointing up from below. Shotgun mics usually cost more than basic on-camera hotshoe mics but are more versatile.

Lavalier/lapel microphones
The 'lav mic' or 'lapel mic' is a tiny microphone that attaches to the speaker's clothing. It picks up crystal clear sound from the person it's attached to, while ignoring distant sounds. They are available in both omnidirectional and directional types and in wired and wireless versions.

You can find a wired lav mic for less than £50 but shooting distance will be limited by the cable length (around 6m). With a wireless version you can shoot from further away and the subject has freedom of movement. The downside of lav mics is that they are visible and the wireless types can be expensive.



Separate audio recorders

You can also record audio using an external recorder. These are useful if you don't have a mic input socket on your camera. Few cameras offer manual adjustment of audio levels and instead will offer auto gain compensation to adjust the recording levels automatically. Unfortunately, this means that if the ambient noise level in your environment suddenly drops, the camera will 'panic' and crank up the recording level, resulting in a whoosh of background hiss.

If your camera has the means to set a record level, with a meter to provide a visual representation of the audio being recorded, use it, setting the peaks of your sound to hit the -12dB level to avoid distortion. Even then, there's no substitute for actually hearing the audio you're recording, so ideally you should be monitoring it through headphones.

So if your camera has manual audio-level control and headphone monitoring is that good enough? Well, yes and no. An audio recorder

will still deliver much better sound because it uses better quality, more powerful pre-amplifiers, and less compression. By not being attached to the camera, it will also enable you to get your wired mic much closer to the sound source, but don't forget to hide the device out of shot.

The downside of using any separate audio recorder is that you will have to sync the sound with your footage in post-production. A good tip is to record with the in-camera mic as well, and make a couple of loud claps at the start of the recording – that way you can line up the peaks in the visual waveform with the same peaks on your in-camera audio. Once synced, you can remove the in-camera audio track. You can also use your smartphone to record sound. This will often give you better sound than an in-camera mic and you can position the device close to your subject.

Keep up-to-date with all of the latest video news, interviews, tips and tuition videos by visiting www.thvideomode.com

VIDEO NEWS ROUND-UP



DJI Mavic Pro: First Look

The Video Mode recently had a play with the new DJI Mavic Pro drone. The foldaway Mavic Pro drone was announced in late September 2016 and is highly portable, features a stabilised 4K 12-megapixel camera, a 7km range and up to 27 minutes of flight time. To watch our exclusive 'First Look' movie visit the Equipment section of www.thvideomode.com.

Learn how to shoot better videos

Talented filmmaker Simeon Quarrie (who is also an Explorer in Canon's Ambassadors Programme) recently gave The Video Mode some of his best advice on a wide range of topics including storytelling, setting up a video business, sound, lighting for video and moving with and using your camera. To view Simeon Quarrie's top tips, films and many more exclusive tuition videos for better filmmaking – from basic shooting advice, such as how to use a monopod creatively, right through to editing – go to the Tuition section of www.thvideomode.com.

The LOKI one rig explained

The LOKI one is an ingenious and flexible camera rig that is said to be 'the world's most compact and versatile tool for filmmakers'. The LOKI one can quickly change from a shoulder rig to a more robust cage set-up and it can also quickly convert into a tabletop dolly. To find out more and watch our exclusive film on the LOKI one go to www.thvideomode.com, or for more product info visit lokicameragear.com.



AFOY Round 3 is open for entries

The latest round of The Video Mode's Amateur Filmmaker Of the Year (AFOY) competition has the theme 'People' and is open for entries until 28 February 2017. To enter all you have to do is create a short movie interpreting the theme and submit it online. The top prize for Round 3 is a Canon EOS 5D Mark III DSLR with an EF24-105mm f/4L IS USM zoom lens and the runner-up will win a Canon Directional Mic DM-E1. For full details visit www.thvideomode.com.



On a soapbox

London's Speakers' Corner is legendary, yet oddly underappreciated. Documentary photographer **Jan Enkelmann** talks about his long-term project about this quirky aspect of the capital city's culture



ALL PICTURES © JAN ENKELMANN

This man, Jan says, is one of the most photogenic speakers he's photographed for the project

Speakers' Corner, located in the northeast corner of London's Hyde Park, was something I had always been aware of. It's so famous, I had even learned about it in school in Germany, where I grew up. However, I had never been there myself. That's probably true for a lot of people, even those who live nearby. I've found that many Londoners are actually surprised Speakers' Corner still exists. It's either forgotten about or perceived as nothing more than a tacky tourist attraction – it's not exactly thought of as a place you would actually visit if you live in the capital.

Jan doesn't photograph only the speakers. The audience is often just as important in his images

I happened upon Speakers' Corner when I attended an open-air concert in Hyde Park in the summer of 2012. You had to pass it to get onto the fenced-off site for the concert. Although I didn't have much time to listen to what people were speaking about, I was immediately attracted to the passion and the energy that emanated from the groups of shouting people gathered around individuals standing on stepladders or upturned milk crates.

As a documentary photographer, it seemed like an ideal practice ground: there was a huge variety of interesting people and faces,

and a lot of action. I went back the following week with my camera and spent a whole afternoon shooting, delighted to be able to photograph people in the busy middle of London without being immediately harassed by the police or security personnel.

Starting the project

The first thing I noticed was that everyone had a phone or a camera at Speakers' Corner – I certainly wasn't the only one taking pictures. It didn't really cross my mind that this would be more than just an enjoyable way to spend a Sunday afternoon. As can so often happen with documentary projects, after I had gone there a few times, I reviewed the images I'd taken and felt something was beginning to crystallise. You might know the feeling when you hit on something you feel you have to pursue.

I also found that despite Speakers' Corner being a tourist destination that has been photographed

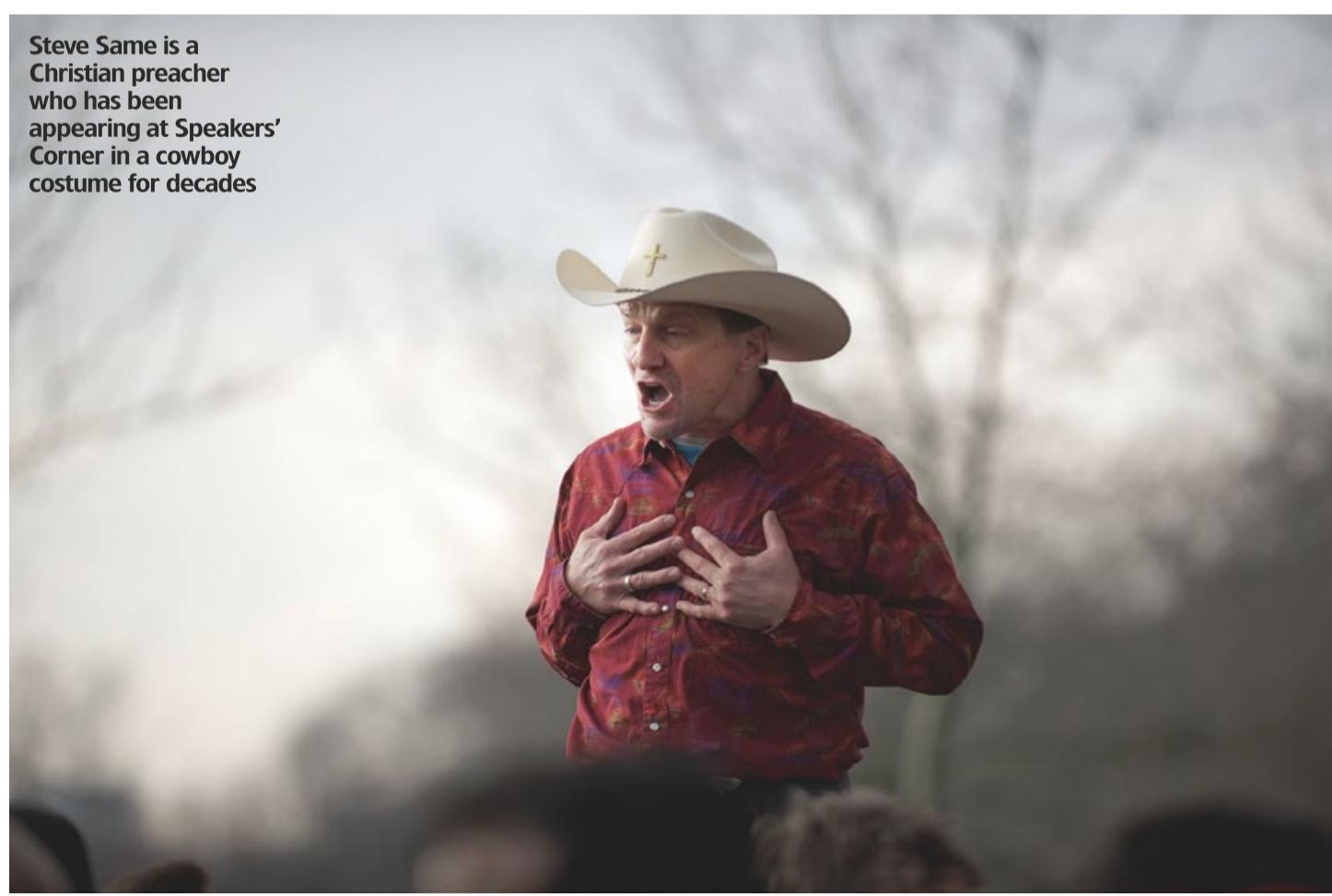


millions of times, I couldn't find any books or publications about it, or indeed many great photos that really captured the place and its people. That was when I decided I'd take this more seriously and really find my own angle on it. Speakers' Corner is a place that won't reveal its true character and mystique in a single visit. Going there regularly and all year round, over a period of three years, has allowed me to photograph the same people in different situations and circumstances, and as a result reveal more of their personalities.

Frequent visits also helped me to gain the trust of many speakers and regulars, and ultimately allowed me to take a different kind of image to that of someone who might just be passing by.

My aim was to capture both the passion and emotion of the people of Speakers' Corner. I also wanted to find out who these people were, and what drove them to proclaim their views

Steve Same is a Christian preacher who has been appearing at Speakers' Corner in a cowboy costume for decades





Being on the receiving end of untoward gestures and comments is a fairly common occurrence at Speakers' Corner

'Thankfully, I have never been physically attacked like some of the speakers who sometimes get pushed off their ladders'



Bad weather is not always a hindrance. Sometimes it's a real opportunity. Different seasons provide different settings

and opinions from a 'soapbox' in a public park when it might have been a great deal easier to reach a wider audience through the internet and social media.

Meeting the people

At first, I didn't interact or even listen to the speeches – my real focus was on the photography. However, I was frequently asked why I was taking pictures and, on occasion, verbally assaulted for taking someone's photo without first asking their permission.

I found that if I talked to people and explained what I was doing, they would normally leave me alone and let me take their picture the next time I turned up. Of course that's useful advice in many situations, not just at Speakers' Corner. Over time, I became friendly with many people who initially threatened or verbally abused me. Thankfully, I have never been physically attacked like some of the speakers who sometimes get



pushed off their ladders when discussions become too heated.

As I became more familiar with some of the regulars, I also grew more curious and wanted to find out more about the people I had been photographing. I started to approach several speakers and asked them if they would be happy to reveal more about their backgrounds, motivations and what they had experienced at Speakers' Corner over the years. This was when the project really began to take shape.

If you are judging the speakers and preachers from their appearance and behaviour alone – and that's what I had been capturing in my photos – it's very easy to dismiss some of them as 'weirdos' or 'nutcases'. But often they are just putting on an act – like the Christian preacher who dresses up as a cowboy and confronts passers-by about their 'sins'.

It has always been easier to photograph the speakers on their

'What fascinates me about Speakers' Corner is its unique mix of people,' Jan says. 'In addition to the speakers, tourists, groups of schoolchildren and Sunday afternoon strollers, you get all kinds of attention seekers'

platforms than bystanders or members of the audience. I tended to get really up-close, sometimes thrusting a wideangle lens directly into people's faces. The speakers are often so absorbed in the delivery of their speech that they wouldn't even notice me. They are performers after all, and therefore more used to be photographed.

With the crowds it was different and I was usually more candid in my approach. However, I wouldn't say I've ever been invisible. Some of the best images happened when I was right in the middle of the action. You'd find me crouching on the floor or borrowing someone's stepladder to get a better view or more interesting shooting angle. It could be physically demanding work. That said, I did sometimes use a longer lens and shoot from

a distance to get a particular shot. It also helped to better isolate the subject from the background.

The kit

For this project, I mainly used a Nikon D800 and sometimes a Nikon D3. I always had in the back of my mind that I wanted to print these images at a large size and the D800's high pixel count would allow me to do that. I had an exhibition at the Embassy Tea Gallery in Southwark last year, where most of the photos on show were printed at around A0 size. Despite the large file sizes produced by the D800, it's still a fast enough camera that allowed me to act and react quickly.

The lens I used most often was the AF-S Nikkor 85mm f/1.8G. It's very sharp and just the right focal length for close-ups and



It's often tricky to isolate the subject from the background, but here it's the backdrop that makes the picture

▶ portraits. The other lenses I always carried with me were the three classic Nikkor zooms: 24-70mm f/2.8, 70-200mm f/2.8 and 14-24mm f/2.8. Also a 50mm f/1.8 standard lens. The extreme wideangle view of the 14-24mm allowed me to create some unusual perspectives and dramatic images.

I've only ever used natural light for this project, and I kept the camera in auto-ISO mode most of the time. It just meant one less thing to worry about when I had to react quickly and was constantly dealing with different light conditions, shooting with or against the sun. It also helped to retain a shutter-speed of at least 1/200sec for pin-sharp results.

The editing process

In one afternoon I might have taken as many as 700 to 800 pictures. However, most of them got deleted immediately after I downloaded them. With every visit, I ended up editing out more and more images because I had already produced similar ones on previous shooting days. In the end, I sometimes only came back with two or three images that I was happy with and that added a new aspect to the work.

The more images you have to choose from, the more it becomes difficult to edit them in a meaningful way. I've been asking photographer friends to help me with it, and it's an ongoing process.



Originally from Germany, Jan Enkelmann now lives and works in London. He is a graphic designer in his day-to-day job but also works semi-professionally as a travel and documentary photographer. Visit www.enkelmann.co.uk

The most important thing to make sure of with the set of images is that, on the face of it, the work is obviously about Speakers' Corner. However, you could say that in a wider sense it's about human nature. Maybe humanity is a better word. At least, I hope it is. There's an interplay between the images and the interviews I've been conducting with some of the individuals whom I've been photographing. They offer two different perspectives on the same set of people.

I've now turned the project into a first version of a book, which I've titled *Serious Conviction*, using Blurb for printing and distribution. The book contains about 170 images and five interviews with well-established speakers. However, I've not yet given up on getting the book properly published and distributed. Unfortunately, for this to happen, it's potentially a costly process and not exactly a painless one either.

I think in general, documentary photography should be about raising awareness of a subject or an issue that doesn't always receive the attention or recognition it deserves. For me, it's also about showing the extraordinary in the ordinary. I hope that doesn't sound too pretentious or clichéd. I guess what it means is, I'm always attempting to seek out an approach that manages to show familiar or apparently commonplace subjects in a way that hopefully makes people recognise aspects they haven't noticed before.



Focusing on details really helps to tell a visual story



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them

Henrik Spranz, Vienna



Henrik has been shooting images since 2006. His initial interest lay in travel photography, although these days you'll find him focusing more on the natural world. One of his favourite subjects is butterflies, but here we find him turning his attention to species of the furry variety. This year Henrik is looking to refine his visual style and also try to experiment more in terms of composition and even perhaps try his hand at multiple exposures. If you'd like to see more, visit www.spranz.org.

Evening Encounter

1 Here we see a European hamster surrounded by its typical habitat of short grass and open space. The shallow depth of field has emphasised the lush green

Canon EOS 5D Mark III, 400mm, 1/320sec at f/3.5, ISO 1250

Fox in the Evening

2 One technique that Henrik often likes to employ is the use of negative space with some bokeh and light to get this beautiful and dreamy effect

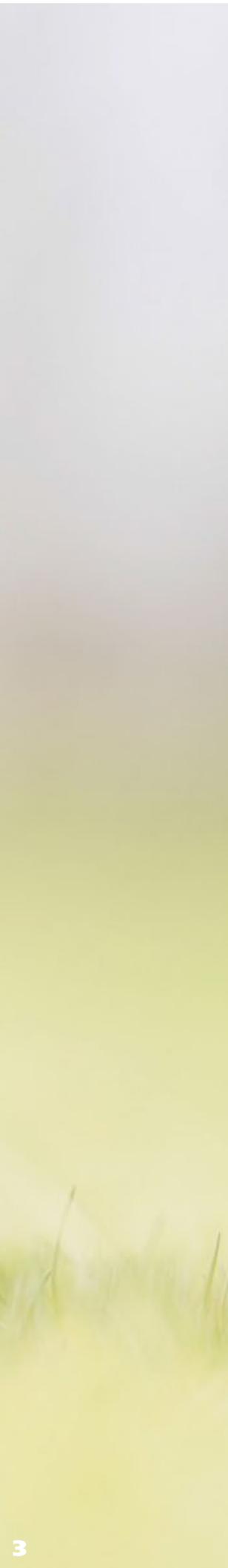
Canon EOS 5D Mark III, 400mm, 1/1250sec at f/2.8, ISO 800



Gentle Touch

3 Understanding the behaviour of your wildlife subjects is crucial. Here, Henrik understood that European ground squirrels are naturally curious creatures and often interact with their environment

Canon EOS 5D Mark III, 400mm, 1/1200sec at f/5, ISO 640





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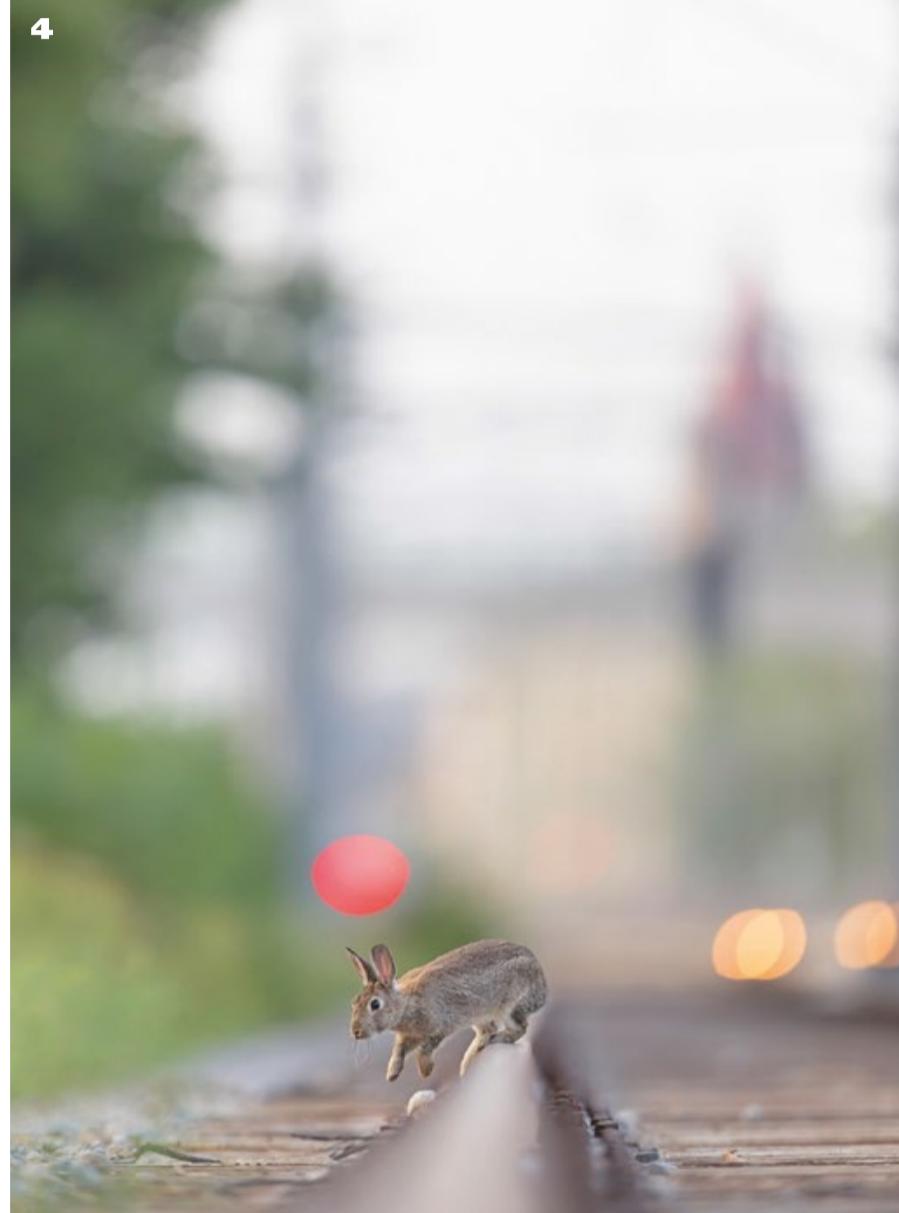
Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



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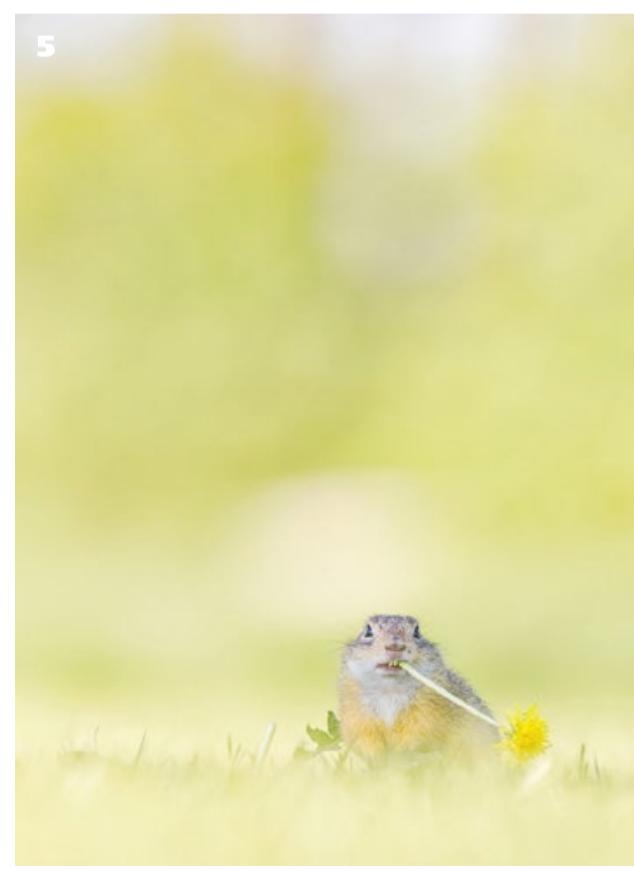


Railway Rabbit

4 With such a shallow depth of field, we have a three-dimensional subject that really pops out of the frame
Canon EOS 5D Mark III, 400mm, 1/3200sec at f/2.8, ISO 1000

Charmer

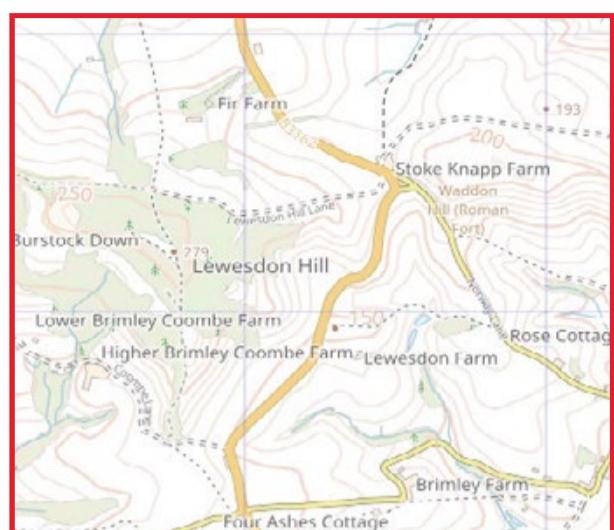
5 Working with such elusive subjects can be wearisome, but a little patience can lead to unrepeatable moments like this
Canon EOS 5D Mark III, 400mm, 1/1200sec at f/5, ISO 640



LOCATION GUIDE

Lewesdon Hill

This heavily wooded mature beech landscape in Dorset has a stark beauty, says **Jeremy Walker**



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All images (above and below) were created from three photographs stitched in Photoshop



A monochromatic image of trees in heavy fog on the north side of Lewesdon Hill



Backlit trees at the top of Lewesdon Hill in late afternoon sunlight

AT 279m above sea level, Lewesdon Hill is the highest point in Dorset, and is owned by the National Trust. Like many of the hills in the area of the Marshwood Vale, Lewesdon Hill is the site of an Iron Age hill fort. The summit of the hill is covered with mature beech woodland and in the spring a carpet of bluebells adds to any photographic opportunities. Views from the summit can be limited, but it's the presence of the trees that makes this a great place to shoot. It is very much an area where you will want to photograph the hill and its enclosed, almost secretive, environment rather than the grand view of the Marshwood Vale.

Time to visit

Lewesdon Hill is a great year-round location, offering bluebells in the spring and golden colours in the autumn, but for me this ancient hill is best captured in winter. There is a stark, mystical beauty with gnarled and shapely trees etched in frost, a blanket of snow smothering the summit, and strange and dark shapes merging from thick fog and swirling mists. A word of warning, though. If you visit on your own in the mist and fog, you will keep looking over your shoulder – it's just that sort of place!

In winter, it is an all-day location. With the sun low in the sky, there is plenty of opportunity to shoot among the rows of mature trees.



Jeremy Walker is an award-winning professional photographer specialising in high-quality landscape and location photography. His work is frequently used by advertising, design and corporate clients. Visit www.jeremywalker.co.uk.



KIT LIST



Lenses

A 24-70mm or 70-200mm full-frame zoom (or equivalent) will suffice for most shots, although a macro lens is useful for frosted leaves and snowy details. The longer focal lengths are ideal for isolating parts of the woods or lone trees appearing out of the fog and mist.



Tripod

A tripod is a must, but a lightweight version is preferable as the paths up the hill are relatively steep. Don't let this put you off, though – your efforts will be well rewarded at the top.

Waterproof blanket

A bin liner could be useful if you plan any close-up photography – you can use it to protect yourself from the damp ground. If you have the space, a waterproof picnic blanket is perfect for low-level images, and far more civilised.



ALL PICTURES © JEREMY WALKER



Shooting advice

What to shoot

Lewesdon Hill is covered in mature woodland, some of it grown at random and some of it planted in a more orderly fashion. Given the right lighting conditions, the vantage points and views are endless. Wideangle images and long lens shots are all obtainable and you will want to give yourself plenty of time to have a good exploration of the hill. The woodland lends itself to those who are keen on close-up and macro photography, too.

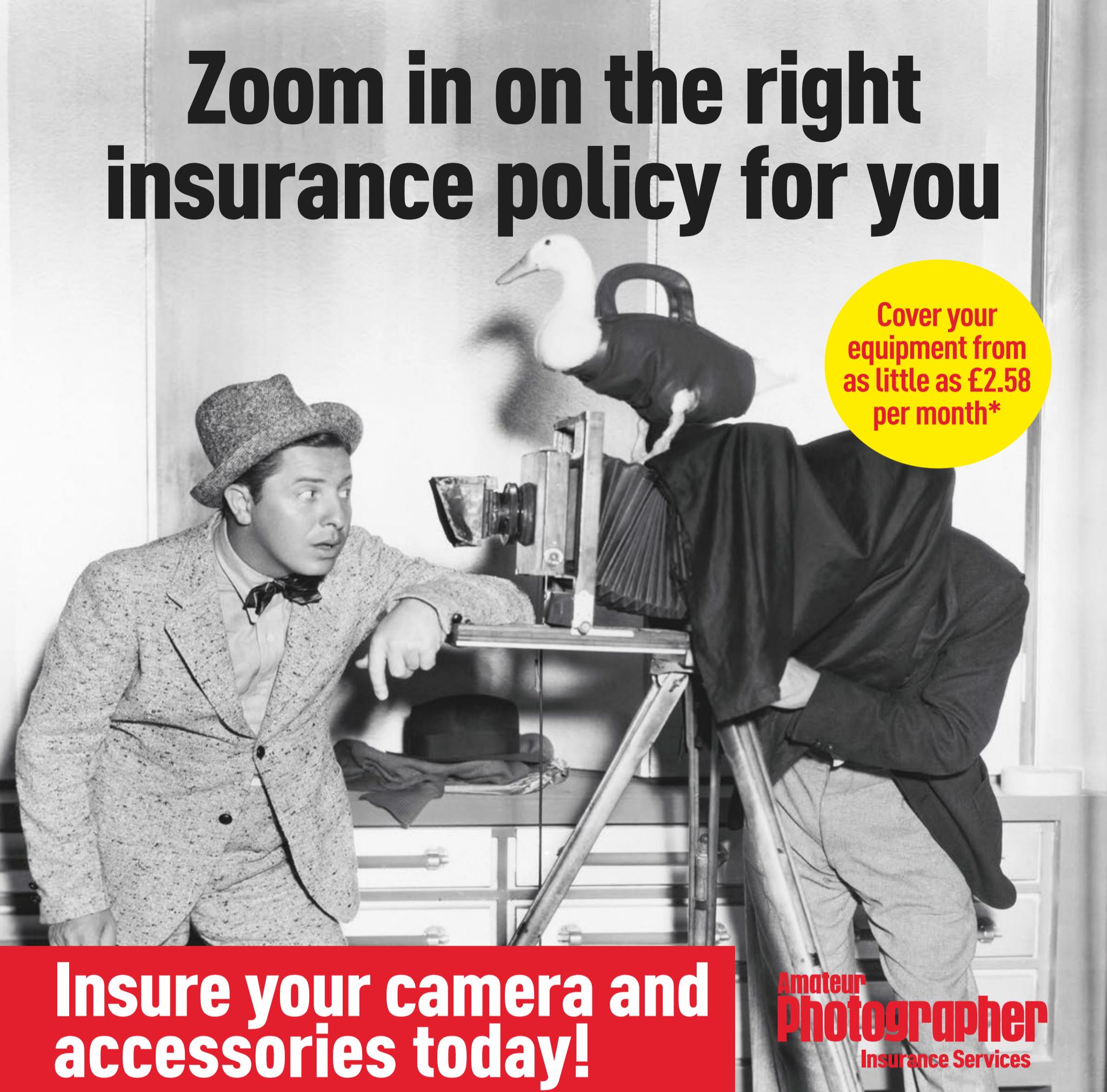
How to get there

Lewesdon Hill is about two and a half miles from the town of Beaminster and can be reached on foot from there if you are energetic and fit enough. If you prefer, you can park just off the B3162 about a mile south of Broadwindsor village. There is limited parking for a few cars at an area marked on the Ordnance Survey map as Buck's Head, but be careful not to block the farm entrance. From here, the footpath takes you west along the farm track for about 150m, after which you turn to the right and head uphill along Crabb Hill before reaching Lewesdon Hill. The footpath eventually splits, but whichever direction you choose, you are certain to get some interesting views and subject matter. If in doubt, just head upwards!

Food and lodging

The best bet is to head to Beaminster where there are a couple of cafés, a pub and a hotel. Possibly the best accommodation in the town is the Bridge House Hotel, a 14th-century inn with bags of character. If you are looking for a light bite, try the Art Deco Café.

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AP2017

Amateur Photographer

THE 40TH AMATEUR PHOTOGRAPHER AWARDS



If you want an honest, unbiased expert opinion on any major item of photographic equipment released during 2016 you've come to the right place. Our reviews team is the most experienced and respected in the industry. We test more cameras, lenses and accessories than any other magazine: 187 of them in 2016 alone. We perform the UK's most rigorous lab tests, using the highly respected Image Engineering charts and software, and our new studio facilities in Farnborough enable us to analyse the performance of lenses as long as 600mm, which is unique in UK

photographic journalism.

At the end of each year we look back over the previous 12 months and choose the very best products we have reviewed, and name them at a glittering awards ceremony in central London – the most prestigious of its kind in the UK photographic industry.

Over the next few pages we reveal the products than won the gongs at this year's event, held last week, as well as our awards for the best independent retailers, and our two awards which we give, not to products or services, but to exceptional photographers.

Nigel Atherton, Editor





EXCEPTIONAL ACHIEVEMENT IN PHOTOGRAPHY AWARD

Stuart Franklin

If there's one thing you learn in photography above all else, it's that images can grab an audience like no other medium. While words and moving images hold their own particular power, just a single photograph can encapsulate the politics, atmosphere and emotion of a scene. Think of Nick Ut's image of a Vietnamese child running naked down the road following a Napalm attack; or perhaps Don McCullin's image of a shell-shocked US Marine gripping the barrel of his rifle while his wide white eyes betray the horrors he has witnessed.

Into that pantheon of iconic political

images we also find another photograph, one taken by this year's recipient of our Exceptional Achievement award – Stuart Franklin.

In 1989, Franklin succeeded in capturing an image that was so exemplary it was beamed around the world and came to be the defining shot of the uprising in Tiananmen Square. First published in *Time* magazine, the shot would earn him a World Press Photo Award. The 'Tank Man' image is a picture that we all know. It's an image of defiance in the face of overwhelming odds. It's inspiring, emotional and universal. How many photographers

can truly claim to have taken an image of such power and significance?

The year 1989 was significant for other reasons. It was in that year that Franklin was made a full member of the Magnum Agency, having joined in 1985. Franklin's entry into Magnum was unsurprising. For years he had forged a body of challenging and evocative work that explored such subjects as the Lebanon War, Britain's devastating unemployment crisis, the conflicts in Northern Ireland and the 1983 Nigerian exodus. Flash forward to 2006 and Franklin was elected as president of Magnum Photos, a post he held until 2009.

In the years since, Franklin has explored the ways in which the idea of documentary can be created and disseminated. Recently, he undertook a course in observational documentary and also published *The Documentary Impulse*, a book that explored our need to represent the world through images, as well as a handful of other titles. All this is on top of holding down a teaching position in Norway. Franklin, as you can see, is a busy man. It should also be clear that he is a man infected by an insatiable curiosity about the world and the methods and politics that either sit plain and clear for all to see, or lie somewhere beneath its surface.

It's with great honour that we present this award to Stuart Franklin, a photographer who can truly claim to have made a difference by bringing to attention events that we might not otherwise have seen.

© STUART FRANKLIN/MAGNUM PHOTOS



'The Tank Man' stopping the column of tanks in Tiananmen Square, Beijing, China, 1989



Where is the best place to buy a camera?

AP readers tell us that what they want from a retailer is, of course, a good range of stock at competitive prices, but they also expect good customer service. The Good Service Awards was established to recognise and reward outstanding service by UK photo retailers. They are voted for by you, their customers. By buying from a Good Service Award winner you can be reassured that the service you receive has been judged by your peers as outstanding. www.amateurphotographer.co.uk/gsa

'Wasteland with Elephant', 2015,
part of Nick Brandt's project
'Inherit the Dust'



POWER OF PHOTOGRAPHY AWARD

Nick Brandt

Sponsored by



THE Power of Photography award exists to recognise and highlight those photographers who have produced outstanding bodies of work that are both phenomenal on a technical level and, perhaps most importantly, exist to highlight issues that affect our world on a cultural, political or environmental level.

This year our Power of Photography award goes to Nick Brandt. Brandt is a wildlife photographer focusing on the African continent who produces images that are wholly distinct in their aesthetic. He's a photographer of grand vision, a man who single-handedly created an influential trilogy of books that encapsulate the majesty and diversity of African wildlife. From early on, Brandt's images eschewed the traditional colour route often found in wildlife photography and instead he produced beautiful black & white images captured in

medium-format film. His images are intimate and simply composed. He allows the subject to speak for itself. Through the beauty of the work we are aware of what we stand to lose in the face of inaction against climate change and rampant industrialisation. The images have a clear statement in mind: things need to change. Now that we face an American government openly opposed to the notion of climate change, this is more vital than ever.

This message is perhaps best summed up in Brandt's most recent project 'Inherit the Dust'. The project is a striking collection of images that show large photographic panels of animals positioned and shot in landscapes where they had previously roamed, before mankind claimed and developed the land. It's easily his most confrontational project and perhaps his most accomplished.

PLATINUM WINNER



Grays of Westminster
www.graysofwestminster.co.uk

GOLD WINNERS

Calumet Photographic

www.calphoto.co.uk

CameraWorld

www.cameralworld.co.uk

Clifton Cameras

www.cliftoncameras.co.uk

Jessops

www.jessops.com

London Camera Exchange

www.lcegroup.co.uk

MR CAD

www.mrcad.co.uk

Park Cameras

www.parkcameras.com



Accessory of the Year

Westcott Ice Light 2

£549

What we liked

- Quick and easy to use
- Offers beautifully diffused light
- Strong and robust build quality

EVERY year in AP we review a huge number of accessories, including bags, tripods, flashguns and filters. But our three nominees this year cover an even broader range of applications. The Syrp Genie Mini is a superb smartphone-programmable motion-control device for timelapse or video shooting, while the WD My Cloud EX2 Ultra is a network-attached storage device with a number of features that specifically cater for the needs of photographers, such as a photo viewing app for mobile devices.

Our winner, however, deals with the single most fundamental material of photography – that is,



light. Westcott's Ice Light 2 is a superb strip-shaped handheld LED light source that provides all the necessary tools for the creative illumination of a wide variety of subjects. It can even be programmed from a smartphone using Bluetooth. There are cheaper imitations on the market, but in our estimation, the Ice Light 2 is still without doubt the best.

Nominees

- Syrp Genie Mini
- WD My Cloud EX2 Ultra
- Westcott Ice Light 2



'The Ice Light 2 is the best portable and continuous light I've used for painting at night'



Software of the Year

Google Snapseed 2

Free

What we liked

- Extensive tool set
- Intuitive touch interface
- Free for Android and iOS

SOFTWARE is now as integral a part of photography as cameras and lenses. This year our shortlist also reflects the fact that smartphones and tablets are becoming increasingly useful tools both when you're out and about shooting, and for manipulating your images afterwards for sharing with family and friends on social media.

There are any number of apps in the Google Play and Apple App stores that promise to make your pictures perfect every time, and we've tried out a lot of them. But when push comes to shove, most of us come back to the same app for its outstanding toolset and intuitive interface. Google Snapseed 2 is still simply the best mobile image-editing app around.

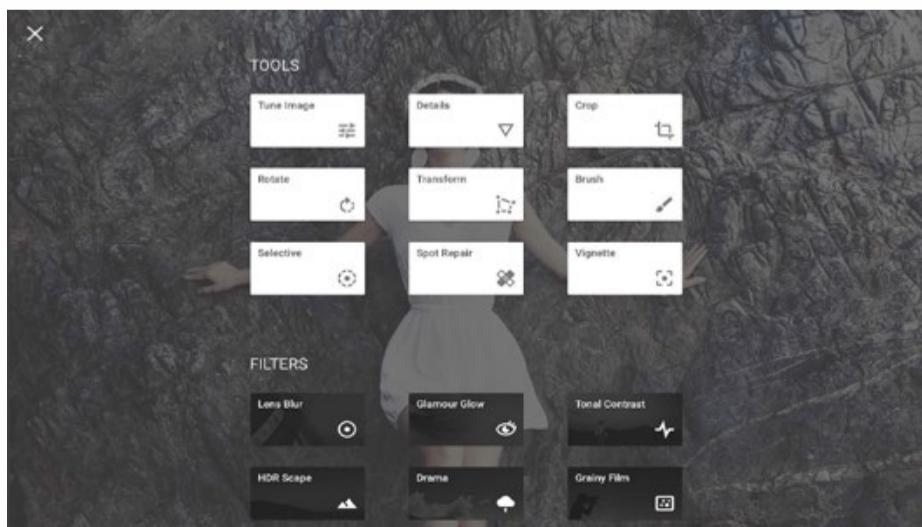
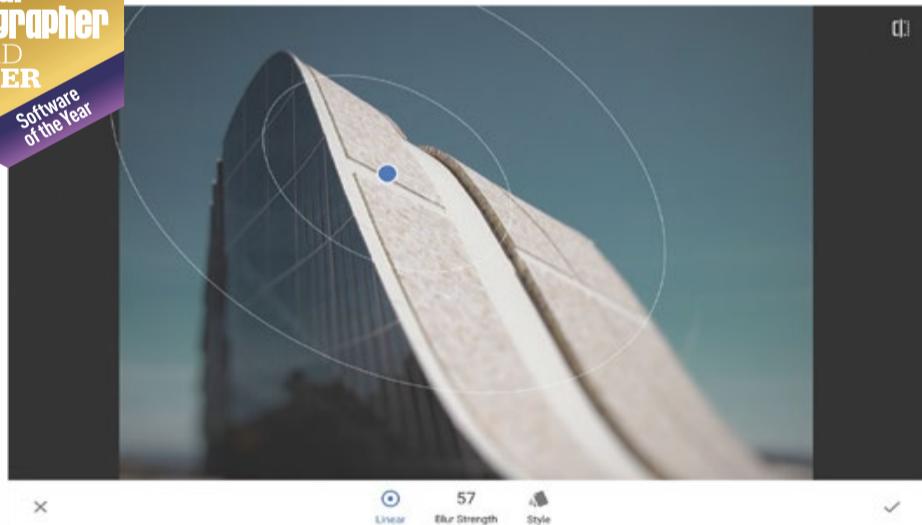


snapseed

'Everything I need is right there in Snapseed. It's easy to use, has heaps of functionality and does a sterling job. And it's free!'

Nominees

- Cascable 2
- Google Nik Collection
- Google Snapseed 2



Fixed Focal Length Lens of the Year

Tamron SP 85mm f/1.8 Di VC USD

£749

What we liked

- Lovely bokeh effects
- Effective image stabilisation
- Moisture-resistant construction

WHILE zoom lenses can now provide truly excellent image quality, primes still pull ahead for outright sharpness and large maximum apertures. This means they're still the tools of choice when you want to blur backgrounds, keep shutter speeds high in low light, or record the greatest possible detail corner-to-corner across the frame.

Our three nominees this year all have their own very different charms, but the winner – by a hair – is one that delivers lovely looking images with crisp detail and attractive out-of-focus blur. But Tamron's stroke of genius is the

combination of a fast f/1.8 aperture with optical stabilisation, resulting in an exceptionally versatile lens. SLR users who want a top-notch short-telephoto portrait lens should take a close look at the Tamron SP 85mm f/1.8 Di VC USD.

'If you're looking for a high-quality portrait lens for your DSLR, this should definitely be high on the list'

Nominees

- Tamron SP 85mm f/1.8 Di VC USD
- Samyang 50mm f/1.2 AS UMC CS
- Sony Planar T* FE 50mm f/1.4 ZA



Zoom Lens of the Year

Sigma 12-24mm f/4 DG HSM Art

£1,649

What we liked

- Low distortion
- Impressive sharpness
- Fine build quality

OUR shortlist reflects the wide range of zoom types available today, from ultra-wideangle to super-telephoto. They're also all wonderful lenses, with specifications and image quality we wouldn't have dreamed possible not so long ago.

Picking a winner among such great lenses was no easy task, but in the end our favourite was a full-frame zoom that provides an exceptionally wide view and stunning optical quality at a

fraction of the price of its closest competitor (the Canon EF 11-24mm f/4L USM). Our tests revealed a lens that balanced impressive sharpness with remarkably low distortion and vignetting.

Dust and splash-proof construction are the icing on the cake for landscape shooters, making the Sigma 12-24mm f/4 DG HSM Art our zoom lens of the year.



Nominees

- Fujifilm XF 100-400mm f/4.5-5.6 R LM OIS WR
- Nikon AF-S Nikkor 200-500mm f/5.6 ED VR
- Sigma 12-24mm f/4 DG HSM Art
- Sony FE 24-70mm f/2.8 GM

'Yet another superb addition to Sigma's Art line-up of premium lenses'

Compact Camera of the Year

Panasonic Lumix DMC-TZ100

● £549

What we liked

- Versatile long zoom lens
- Built-in viewfinder
- Pocketable design

OVER the past few years compact cameras have progressed enormously, with the widespread adoption of 1in or larger sensors bringing image quality within touching distance of DSLRs. Most also come with a strong complement of manual controls and large-aperture zoom or prime lenses, while being small enough to drop into a jacket pocket. Indeed, during 2016 we reviewed a lot of exceptionally capable cameras in this category, in a variety of shapes and sizes.

Our favourite, though, was one that dared to be a bit different from the competition. With the

TZ100 Panasonic paired a 1in sensor with a 25-250mm equivalent zoom lens to make a premium version of its ever-popular 'travel zoom' series. It also managed to squeeze in a small electronic viewfinder and a decent level of manual control, without bloating the body size. The result is a camera that's perfect for when you need to travel light but don't want to give up on zoom range.

Nominees

- Canon PowerShot G7 X Mark II
- Fujifilm X70
- Panasonic Lumix DMC-TZ100
- Sony Cyber-shot RX100 V



Amateur
Photographer
AWARD
WINNER
2017
Compact Camera
of the Year

'The Panasonic Lumix DMC-TZ100 is the best pocket travel camera that money can buy right now'

Bridge Camera of the Year

Sony Cyber-shot DSC-RX10 III

● £1,250

What we liked

- High-quality long-zoom lens
- Excellent stills and video
- Dust and moisture resistant build

THERE was a time when bridge cameras were DSLR wannabees, aping their design but falling dismally behind in terms of image quality. But as with pocket cameras, the use of larger sensors has transformed them into very real alternatives to their interchangeable lens brethren. Unconstrained by the mechanical complexity of lens mounts, focal-plane shutters or reflex mirrors, they can also include longer lenses than any comparable size DSLR or CSC setup.

Both of our nominees flaunt impressive specifications, with 20-million-pixel 1in sensors

and huge zoom ranges. They also include sophisticated 4K recording options, making them serious hybrid stills/video cameras. But the Sony Cyber-shot DSC-RX10 III won out in the end, mainly on the strength of its long, fast and sharp 24-600mm equivalent f/2.4-4 zoom and its weather-resistant construction. If you want a large zoom range without having to change lenses, there's nothing better.

'The RX10 III is a stellar camera that's flexible in both stills and video recording'



Nominees

- Panasonic Lumix DMC-FZ2000
- Sony Cyber-shot DSC-RX10 III

Amateur
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2017
Bridge Camera
of the Year

Enthusiast Compact System Camera of the Year

Panasonic Lumix DMC-GX80

● £599 with 12-32mm lens

What we liked

- Compact size
- Effective in-body image stabilisation
- Quiet operation

AT this very competitive price point, mirrorless models are vying not just with each other, but also with some great-value fully featured DSLRs. So they often aim to attract buyers by offering sophisticated feature sets in small, easy-to-carry body designs with plenty of external controls.

With its Lumix DMC-GX80, Panasonic has produced a particularly fine example of its type. Its compact rangefinder-style body hosts both an electronic viewfinder and a tilting touchscreen, while also

fitting in an effective in-body image stabilisation system. This even works in concert with optically-stabilised lenses for both stills and 4K video. With twin electronic dials and highly customisable controls it can also be personalised for how you like to shoot. Overall it's one of the best-judged small CSCs to date.

Nominees

- Canon EOS M5
- Fujifilm X-E2S
- Panasonic Lumix DMC-GX80



'A compelling option for enthusiast photographers who also have some interest in movie making'

Premium Compact System Camera of the Year

Olympus PEN-F

● £999 body only

What we liked

- Gorgeous retro design
- Excellent image quality in JPEG as well as raw
- Extensive creative processing options



'It's a camera that fires up your creative juices, and simply begs to be picked up and used'



WITH photography being a creative pursuit, it's perhaps surprising that so few camera manufacturers place great emphasis on aesthetics in their designs. Instead, most cameras are functional black boxes covered in buttons and dials that with any luck have been designed to be comfortable to use. Just occasionally, though, one comes along that's so drop-dead gorgeous it's love at first sight.

Such is the case with Olympus's PEN-F, a camera with such a stunning retro design that it's easy

to overlook the technology inside. But with a fully articulated touchscreen, high-resolution electronic viewfinder and in-body image stabilisation, it's a very capable image-making machine

too. We also loved its huge array of image-processing controls, all available at your fingertips and previewed live in the viewfinder. It's a camera that just begs you to pick it up and go out shooting.

Nominees

- Olympus PEN-F
- Panasonic Lumix DMC-G80
- Sony Alpha 6300

Enthusiast DSLR Camera of the Year

Pentax K-70

● £599 body only



What we liked

- Large, bright viewfinder
- Useful in-body stabilisation
- Extensive external controls

IN this bracket, DSLRs have to walk a difficult tightrope. They need to be easy enough for beginners to use without feeling intimidated, yet have scope for growth as users

become more confident in their photographic skills. At the same time they need to fend off their rivals – small mirrorless cameras which are also attractive to users.

Our favourite in this category offers an exceptional feature set for the price. From in-body image stabilisation that works with almost every K-mount lens you can mount dating back more than 40 years, through twin-control dials and extensive customisation options, to the large, bright pentaprism viewfinder with 100% coverage, it outscoring its rivals in almost every respect. In our book, the Pentax K-70 is one of the very best DSLRs that budding photographers can buy.

Nominees

- Canon EOS 1300D
- Nikon D3400
- Pentax K-70

'The K-70 offers great value and a solid set of features in a compact body that's easy to use'

Professional DSLR Camera of the Year

Canon EOS-1D X Mark II

● £5,199

What we liked

- Super-accurate autofocus
- Excellent build and handling
- Superb raw dynamic range

NEW top-end pro DSLRs are like buses: none appear for years, and then several turn up at once. With 2016 being an Olympics year we saw the launch of new sports and action models from both Canon and Nikon, while Canon also upgraded its iconic 5D series – the tool of choice for many a working professional. Picking a winner from three such accomplished models was no easy task.

Our winner is an incredibly capable camera that fits a huge feature set into an extremely robust body. With its 14 frames per second shooting, 61-point autofocus, and ISO 50–409,600 sensitivity range, it can cope with the most demanding of shooting

'It just does exactly what you want it to. It has the autofocus and frames per second to capture whatever picture your eye can see'

scenarios. The 20.2-million-pixel full-frame sensor includes both on-chip analogue to digital conversion for improved dynamic range, and Dual Pixel CMOS technology enabling fast and reliable autofocus for live view and 4K video recording. Together this makes the Canon EOS-1D X Mark II capable of handling almost anything that can be asked of it.

Nominees

- Canon EOS-1D X Mark II
- Canon EOS 5D Mark IV
- Nikon D5



Premium DSLR Camera of the Year and Reader Product of the Year

Nikon D500

● £1,679

What we liked

- Remarkable autofocus system
- Excellent build quality and handling
- Great image quality, especially at high ISO settings

OCCASIONALLY a camera comes along that completely redefines its class. This is certainly the case with the Nikon D500, which is without doubt the finest APS-C DSLR yet.

The headline specifications are impressive enough; a 153-point autofocus system with an uncanny ability to follow the subject around the frame, 10 frames per second shooting, and images that are entirely usable across the huge standard sensitivity range of ISO 100–51,200. But what's even more remarkable is the way that Nikon has tied this all together into a coherent whole, making the



D500 a dream camera for sports, action and wildlife shooters.

Nikon's established body layout already worked well, but with the D500 it has added some well-judged tweaks and improvements to make it an even better camera to shoot with. The repositioned ISO button and new AF controller joystick improve usability with the camera to your eye, while the tilting touchscreen is handy for low or high angle shooting or working off a tripod.

Put together this made the

'It's difficult not to conclude that the D500 is the most accomplished crop-sensor DSLR yet made'

D500 one of the finest cameras of all those we saw in 2016, and it wasn't just us who thought so. In our annual website poll it had the distinction of being voted our Reader Product of the Year, beating off strong competition from the likes of the Canon EOS 5D Mark IV and Fujifilm X-T2.

Innovation of the Year

DJI Mavic Pro

● £1,099

What we liked

- Compact fold-up design
- Autonomous flying
- Raw shooting



ONE theme of the year was super high-speed shooting, and we've been very impressed by a couple of new technologies that allow cameras to go faster than we imagined possible even a couple of years ago. Olympus's Pro Capture technology in the OM-D E-M1 Mark II buffers up to 14 raw images at a rate of 60 frames per

second starting from before the shutter button is even fully pressed – allowing the photographer to capture action that occurs quicker than they have time to react. Meanwhile the front-end LSI included in Sony's latest models allows immense data throughput, with the Alpha 99 II able to capture 42.4-million-pixel images

at 12 frames per second with a 54-frame raw buffer: a mix of speed and resolution no other camera can touch.

This year's winner, however, is a very different kind of technology. It's been clear for a while that flying cameras are an intriguing new concept that can get pictures that would otherwise be impossible.

But to really become popular with photographers they need to be portable and easy to use. With its Mavic Pro, DJI has taken key steps in this direction, with its clever folding design, autonomous flight technology and camera capable of recording 12-million-pixel images in DNG raw. It's surely the shape of things to come for aerial photography.



Nominees

- DJI Mavic Pro
- Olympus Pro Capture
- Sony front-end LSI

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Professional Compact System Camera of the Year and Product of the Year

Fujifilm X-T2

£1,399

What we liked

- Superb, sophisticated autofocus
- Fantastic handling
- Excellent image quality, from low ISO to high, in JPEG and raw

TOP-END compact system cameras are becoming increasingly more capable, and very serious alternatives to DSLRs. This year was book-ended by two absolutely superb cameras; in January we were entranced by Fujifilm's rangefinder-style X-Pro2, while in December we were blown away by the sheer speed of the remarkable Olympus OM-D E-M1 Mark II. But between the two came the camera that really stole our hearts.

With the X-T2, Fujifilm took its highly regarded X-T1 and reassessed virtually every aspect of its operation, ending up with a camera that has been improved in almost every imaginable way. The X-T2 retains all the best bits of its predecessor – the tough weatherproof construction, superb handling based on an array of analogue control dials, and huge sharp electronic viewfinder – and adds a new 24-million-pixel X-Trans CMOS III sensor and X-Processor Pro inherited from the X-Pro2. Not only does this bring superb image quality, it also enables remarkable autofocus from the 91-point hybrid AF system.

A string of other improvements include a clever, and really useful dual-hinged tilting LCD, dual SD cards, internal 4K video recording, and an optional power grip offering even faster performance. New subject-based AF-C Custom Settings allow the autofocus system to be fine-tuned for different kinds of subjects. Fujifilm's industry-leading colour modes have also been bolstered by the addition of the lovely new Acros black & white mode.

The result is the most complete mirrorless camera we've yet had the pleasure of using, combining blistering speed and responsiveness with superb handling and stunning image quality. Indeed it's such a great



'It's the most appealing model in the X-series to date and will certainly change people's perception of speed associated with mirrorless cameras'

camera that several members of the AP team have already handed over their credit cards and bought one. It's not only our Professional Compact System Camera of the year; it's also the winner of our overall Product of the Year award for 2017.

Nominees

- Fujifilm X-T2
- Fujifilm X-Pro2
- Olympus OM-D E-M1 Mark II



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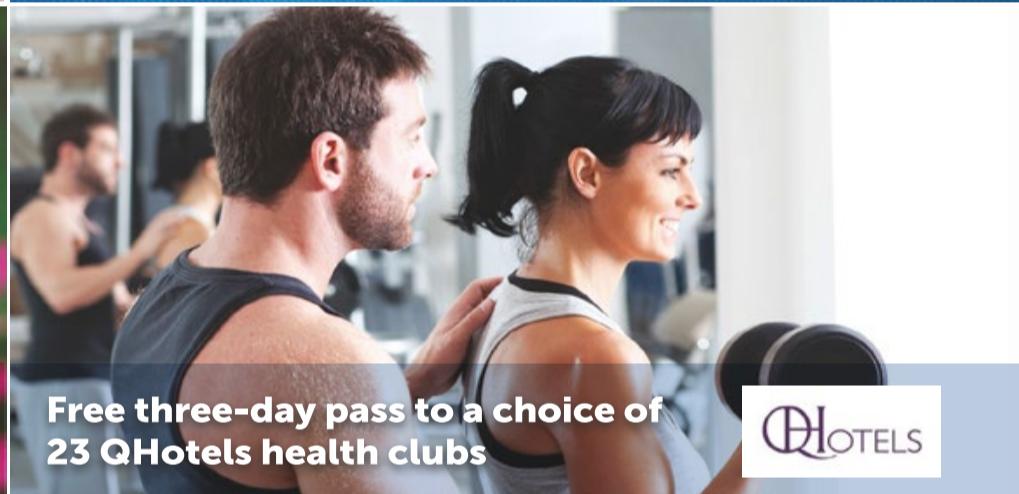
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How dangerous is hot sunshine?

Q I have used Pentax SLRs since the late 1960s, and love my current K-S2, but this question might refer to any camera. On a hot summer's day, even in Scotland, the all-black body and lens of my DSLR camera can become very hot indeed while it is fixed on a tripod in the sunshine, or just being carried on its shoulder strap. I often wonder whether I should take care to keep it in the shade or covered by a white handkerchief to avoid possible damage. Is this something I should be concerned about?

Simon Warren

A Some cameras are tougher than others. A pro-spec camera with a largely metal body that is designed to withstand hard use is likely to withstand extended periods of direct sunshine – though leaving it on a parcel shelf in the back of the car, where it would bake, might be testing it too far. Less expensive cameras with plastic bodies will be more vulnerable to heat as well as humidity. There is an additional concern and that is when the image sensor inside the camera becomes too warm. This will result in more visible noise grain. So, yes, it's very sensible to shield your camera from direct sunlight, both for the health of the camera itself and picture quality.



Cameras and lenses are best kept protected from extreme heat

Field of view comparison

Q I hope that you can help us. We have been baffled recently by our 300mm lenses. I have a Canon 80D with a 70–300mm L lens. My partner has a Nikon D7200 with a Nikon 300mm AFS Nikkor f/1.4E ED. We thought that as the 80D has a 1.6 crop that would give me an effective range of 480mm and the Nikon has a 1.5 crop giving it a range of 450mm. But in reality when I have my lens at a full 300mm my partner is having to stand about eight foot behind me to get the same shot. I think that I have to add that his camera is set to DX and not the 1.3 crop option. What is the reason for this please?

Sue Collins and Derek Webster

A The most likely explanation for what you're seeing is a phenomenon known as 'focus breathing'. Lenses' focal lengths are defined when they're focused to infinity, so with distant subjects your Canon set-up should give a narrower angle of view than your partner's Nikon, and this would be easy enough for you to test. But the angle of view of all lenses changes as they focus closer, and crucially, zoom lenses tend to get rather wider, while prime lenses invariably get narrower. So at a certain focus distance the angles of view of your two set-ups will coincide, and then at closer distances, the Nikon combination will give a noticeably narrower angle of view, meaning the photographer will need to stand further back to get the same shot – exactly as you've observed. This isn't at all unusual, and it isn't a defect in the lenses either. Incidentally lenses for movie making are designed with minimal focus breathing so that focus can be pulled between subjects with no change to the framing of the scene, but this helps make them very expensive.

Q&A compiled by Ian Burley



Olympus Micro Four Thirds lenses can be used on Panasonic cameras, and vice versa

Micro Four Thirds lens compatibility

Q I am new to this lens mount and I am unsure what you can do with different manufacturers' lenses with the same mount, i.e. Micro Four Thirds. I have an Olympus OM-D E-M1 Mark II camera with a couple of Olympus lenses. My question is, can another manufacturer's lens be used on the Olympus body, i.e. will a Panasonic Lumix G Vario 100–300mm f/4 MEGA OIS lens with the Micro Four Thirds mount fit the Olympus body and still function correctly? i.e. are the electrical connections the same?

Eddie Machin

A Micro Four Thirds is an evolution of the Four Thirds DSLR mount introduced by Olympus in 2003. Its development was actually steered by Panasonic when it introduced the Micro Four Thirds system in 2008. Olympus has not only now fully adopted Micro Four Thirds, but older Four Thirds SLR lenses can still be used with an appropriate adapter. Panasonic and Olympus Micro Four Thirds lenses are, with only a few caveats, all fully compatible with both Panasonic and Olympus Micro Four Thirds bodies. There are other manufacturers making Micro Four Thirds lenses, too, including Sigma and Tamron, and again these lenses are compatible with both brands of camera. The Panasonic 100–300mm works normally on the Olympus OM-D E-M1 Mark II. The only things to look out for are that you will need to choose between in-lens optical image stabilisation or camera body sensor-shift IS and the 100–300mm's autofocus may not keep up with the faster continuous shooting rates that the E-M1 is capable of.

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In the bag



Mark Sunderland is a landscape and travel photographer based in North Yorkshire who specialises in images of Yorkshire and the UK in general. He also runs photography workshops in the Yorkshire Dales. Visit www.marksunderland.com and natural-light-workshops.co.uk.

Olympus OM-D E-M5 Mk II

1 I switched fully from Canon to Olympus about a year ago when I purchased the OM-D E-M5 Mk II. I now have my smallest and lightest kit ever. The body is a joy to use, with the two top-plate thumbwheels making aperture and exposure compensation adjustments quick and easy.

M.Zuiko Digital ED 12-40mm 1:2.8 PRO

2 This lens is the one I turn to most often. It's incredibly compact for an f/2.8, with the useful 12-40mm range, yet feels pleasingly weighty and robust in the hand. The manual focus clutch is a great idea – just pull the focus ring back to switch to MF.

Spares and repairs

3 A spare battery is essential for a day's shooting, but I also carry a spare eye cup and some Allen keys for tightening up tripod legs, which invariably come loose at the most inconvenient time – usually halfway up a big hill in the Yorkshire Dales!

Field monocular

4 This 8x21 field monocular is tiny and packs away unnoticed in the corner of the bag. Though not great quality compared with decent binoculars, it's very handy for spotting distant objects when out hiking.

Camera bag inserts

5 I use an Osprey Talon 44 rucksack when I'm out shooting landscapes, and these inserts protect my gear and turn the rucksack into a modular camera bag. The inserts can also be used to carry a smaller kit in a daysack for city photography.

Coman TM287C tripod

6 I still have my trusty old Gitzo 1349 tripod but I added this ultra-compact model after meeting the German distributors at The Photography Show. It's compact enough to fit in a rucksack side pocket but still comes up to head height.



Meadows and dry-stone walls dot the landscape at Gordale Scar in North Yorkshire



List of kit Umbrella, dry bags, camera bag inserts, Coman TM287C carbon-fibre tripod with C1 head, 8x21 field monocular, spare battery, Allen keys, spare eye cup, lens cloth, B+W 110 MRC 10-stop ND filter, business cards, blower bulb, Olympus OM-D E-M5 Mk II body, Olympus 12-40mm PRO lens, Olympus 40-150mm PRO lens.

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theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thvideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Three (People) is open now and when entering, make sure you fulfil the brief.

Round Three: People

You could shoot a documentary about a person and their life, or you could turn it into a spoof. It could be an interview with someone telling their story, interspersed with images and video clips, or you might like to view people in general by looking at different characters, ages and races.

Rounds and dates

Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thvideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

Prizes

Round One

Winner
Canon XC10+
Directional Mic DM-E1
Worth £2,000
Runner-Up
Canon LEGRIA Mini X
Worth £300

Round Two

Winner
Canon EOS 7D Mark II, EF 24-105mm
f/4L IS USM, EF 50mm f/1.8 STM and
EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475
Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three

Winner
Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
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Tony Kemplen on the...

Thornton-Pickard Junior Special

A rather cumbersome vintage camera is successfully brought back into use

The British manufacturer Thornton-Pickard made shutters and cameras from 1888 until 1940, and its large, rather unwieldy single lens reflexes were made in large numbers in the 1920s and '30s. Mine was given to me many years ago by a cousin, and is the largest camera in my collection by far, but the cloth focal plane shutter doesn't work, so it's only ever been a conversation piece. Day 365 of my '52 cameras in 52 weeks' project felt like as good a time as any to rise to the challenge of resurrecting this beast.

A well-specified camera, the shutter has speeds ranging from 1/10sec to 1/1000sec, while the Plaubel Anticomar 15cm f/2.9 lens stops down to f/32. Focus is achieved using bellows, which are somewhat battered, but appear to be light tight. The image is viewed on a well-shaded ground-glass screen, seen by looking directly down from above. A lever on the side of the camera lifts the mirror and fires the shutter, but can also be used to lock the mirror up.

Although originally designed to use glass plates, third-party rollfilm backs were also available. Mine came complete with a Rollex Patent 120 adapter, so there would be no need to seek out old glass plates or cut sheet film. Given its bulk, it's just as well that you don't need to rotate the camera to choose between landscape and portrait format. The film back is square in shape and notched so that it can be attached either way, while lines drawn onto the focusing screen show where the film or plate will be in both orientations, allowing you to compose your scene appropriately.



An LED torch and 10-second exposure brought this sheep's skull back to life

Taking a picture is straightforward, you just need to remember to do all the steps in the right order. Compose and focus, set the aperture, cover the lens, lock the mirror up, remove the dark slide from the film back, remove the lens cap for the

exposure (in this case 10 seconds) then replace the dark slide, return the mirror and wind the film on to the next frame.

Even if everything was working properly, the short days at the end of December would have limited the opportunities to take the camera out, but this also made it an ideal time for indoor table-top photography using artificial light. This called for exposures of several seconds, meaning that I could use a lens cap as a shutter, thereby getting around the problem of the broken mechanism.

The need for long exposures left me looking for static subjects, and you can't get much more static than a skull. I picked this sheep's skull up on a country walk around the same time that I acquired the camera, so it seemed like a good idea to introduce them at last. The lighting couldn't have been much simpler – a miniature LED torch placed on the table under the skull resulted in this momento mori for a camera that was briefly brought back from the dead.



Using the Thornton-Pickard Junior Special involves several steps

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Junior Special at www.flickr.com/tony_kemplen/sets/72157676343016842/.

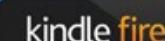
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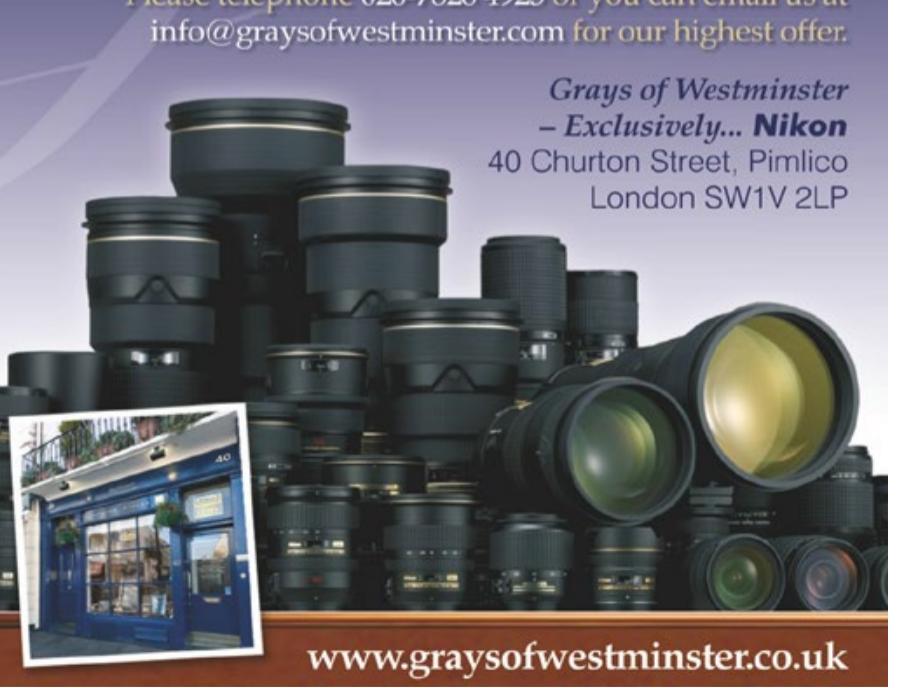
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FUJI 60mm 12.4 F R UJINON MACRO BLACK LENS MINT BOXED AS NEW £245.00	
FUJI 18-55mm f/2.8/4.0 LM OIS XF FOR X SERIES.....	MINT-BOXED £399.00
LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK	MINT BOXED AS NEW £1,395.00
LEICA M6 CLASSIC SILVER CHROME.....	MINT- £995.00
LEICA M3 BODY REALLY NICE ONE	EXC++- £795.00
LEICA M3 BODY WITH CASE (SLOW SPEEDS ISSUE)	EXC++- £499.00
LEICA M2 BODY WITH MR METER REALLY NICE	EXC++-CASED £695.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XX CIRCA 1975-76.....	EXC++- £399.00
REID III BODY WITH CASE.....	MINT-CASED £495.00
LEICA IIIG BODY WITH LEICA 5cm 12.....	MINT-CASED £1,195.00
LEICA IIIA BODY WITH 5CM 12 SUMMITAR	MINT-BOXED £495.00
LEICA IIIA STANDARD WITH 5CM F2 COLL SUMMITAR	EXC++- £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE	MINT- £295.00
LEICA IIC RED BODY RARE	EXC++- £195.00
LEICA IIC RED BLIND RARE	EXC++- £345.00
LEICA CL BODY	EXC++- £299.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE	MINT-BOXED £299.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM	MINT-BOXED £499.00
ZEISS 21mm f4.5 BIORON ZM	MINT BOXED AS NEW £699.00
LEICA 35mm f1.4 SUMMILUX-HOOD, FILTER No 23917XX	MINT £1,195.00
LEICA 35mm f2 SUMMICRON ASPH BLACK 6 BIT LATEST MINT BOXED £1,495.00	
LEICA 35mm f2 SUMMICRON	MINT-BOXED £1,095.00
LEICA 35mm f3.5 SUMMICRON	MINT-BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER	MINT- £325.00
LEICA 50mm f2.8 SUMMICRON Black No 32614XX	MINT- £875.00
LEICA 50mm f2.8 SUMMICRON CHROME	MINT- £545.00
LEICA 50mm f2.8 SUMMICRON CHROME 11816	MINT BOXED AS NEW £1,195.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD	MINT-BOXED £995.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPEC	EXC++- £995.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT	MINT BOXED AS NEW £745.00
LEICA 5cm f3.5 COLLAPSABLE ELMAR FOR M 13339#	MINT- £299.00
LEICA 50mm f2.8 COLLAPSABLE ELMAR	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE	MINT- £345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST	MINT BOXED £1,400.00
LEICA 90mm f2 SUMMICRON BLACK 11136	MINT BOXED AS NEW £895.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT-BOXED £799.00
LEICA 90mm f2.8 TELE ELMARIT No 21477XX	MINT- £499.00
LEICA 9cm, 14 ELMAR COLL FOR M	MINT- £175.00
LEICA 135mm f4.5 HEKTOR	EXC+ £75.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR SCREW	MINT- £195.00
VOIGTLANDER 35mm f2.5 MC COMP SKO WITH M RING	MINT- £275.00
VOIGTLANDER 15mm FINDER	MINT- £79.00
VOIGTLANDER BESSA R2 BODY BLACK	MINT-BOXED £295.00
VOIGTLANDER BESSA R BODY BLACK	MINT-BOXED £225.00
VOIGTLANDER BESSA L BODY CHROME	MINT- £129.00
VOIGTLANDER BESSA R GRIP FOR R, R2, R3 ETC	MINT-BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M13356	MINT-BOXED £199.00
LEICA M GRIP FOR M7/M6/M6TTL ETC	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW	MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW	MINT- £365.00
LEICA 5cm f2 SUMMARIT SCREW	MINT-KEEPER £299.00
LEICA 5cm f2 SUMMARIT COLL + M MOUNT	EXC++-KEEPER £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS	EXC++- £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC++- £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER	EXC++- £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC	EXC++- £375.00
LEICA 90mm f4.5 ELMAR BLACK SCREW	EXC++- £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	EXC++- £99.00
LEICA SF2 FLASH FOR M6 etc	MINT-BOXED £89.00
LEICA FONAR BLACK RANGEFINDER	MINT- CASED £175.00
LEICA WINDER M-2 FOR M4 ETC	MINT-BOXED £145.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424	MINT-BOXED £295.00
LEICA FLEX BODY CHROME	MINT- £195.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++- £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS	NEW UNUSED £1,695.00
SWAROVSKI 10x42 SL HABICHT-STRAP AND COVERS	MINT- £565.00
SWAROVSKI 8x32 ELLIPSON WITH CASE AND STRAP	MINT- CASED £799.00
LEICA 10x25 TRINOVIS BCA COMPACT BINOCULARS	MINT- £265.00
ZEISS JENOPHTHERN 10x42 BINOCULARS	MINT- CASED £125.00

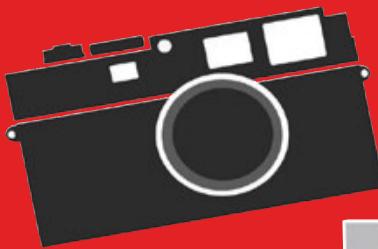
Leica "M", "R", & Screw & Rangefinder

LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK	MINT BOXED AS NEW £1,395.00
LEICA M6 CLASSIC SILVER CHROME	MINT- £995.00
LEICA M3 BODY REALLY NICE ONE	EXC++- £795.00
LEICA M2 BODY WITH MR METER REALLY NICE	EXC++-CASED £695.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970	MINT- £425.00
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LEICA IIIA BODY WITH 5CM 12 SUMMITAR	MINT-BOXED £495.00
LEICA IIIA STANDARD WITH 5CM F2 COLL SUMMITAR	EXC++- £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE	MINT- £295.00
LEICA IIC RED BODY WITH CASE	EXC++- £195.00
LEICA IIC RED BLIND RARE	EXC++- £345.00
LEICA CL BODY	EXC++- £299.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE	MINT-BOXED £299.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM	MINT-BOXED £499.00
ZEISS 21mm f4.5 BIORON ZM	MINT BOXED AS NEW £699.00
LEICA 35mm f1.4 SUMMILUX-HOOD, FILTER No 23917XX	MINT £1,195.00
LEICA 35mm f2 SUMMICRON ASPH BLACK 6 BIT LATEST MINT BOXED £1,495.00	
LEICA 35mm f2 SUMMICRON	MINT-BOXED £1,095.00
LEICA 35mm f3.5 SUMMICRON	MINT-BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER	MINT- £325.00
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LEICA 5cm f3.5 ELMAR RED SCALE	MINT- £345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST	MINT BOXED £1,400.00
LEICA 90mm f2 SUMMICRON BLACK 11136	MINT BOXED AS NEW £895.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT-BOXED £799.00
LEICA 90mm f2.8 TELE ELMARIT No 21477XX	MINT- £499.00
LEICA 9cm, 14 ELMAR COLL FOR M	MINT- £175.00
LEICA 135mm f4.5 HEKTOR	EXC+ £75.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR SCREW	MINT- £195.00
VOIGTLANDER 35mm f2.5 MC COMP SKO WITH M RING	MINT- £275.00
VOIGTLANDER 15mm FINDER	MINT- £79.00
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LEICA R8 MOTORDRIVE 14313 & CHGR 14424	MINT-BOXED £295.00
LEICA FLEX BODY CHROME	MINT- £195.00
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SWAROVSKI 10x42 SL HABICHT-STRAP AND COVERS	MINT- £565.00
SWAROVSKI 8x32 ELLIPSON WITH CASE AND STRAP	MINT- CASED £799.00
LEICA 10x25 TRINOVIS BCA COMPACT BINOCULARS	MINT- £265.00
ZEISS JENOPHTHERN 10x42 BINOCULARS	MINT- CASED £125.00

Medium & Large Format

HASSELBLAD H40 COMPLETE WITH 80mm HC LENS..	MINT-BPXED £4,995.00
HASSELBLAD 503 CW COMP 80mm CF, BACK, WLF	MINT- £1,795.00
HASSELBLAD 503 CX COMP 80mm CF, BACK, WLF	MINT- £695.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE	MINT £175.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK	MINT-BOXED £795.00
HASSELBLAD 100mm f4 HC FOR H SYSTEM	MINT BOXED £1,475.00
HASSELBLAD 35mm f3.5 HC FOR H SYSTEM	MINT-BOXED £1,195.00
HASSELBLAD 50 - 110 13.5/4.5 HC FOR H SYSTEM	MINT-BOXED £1,295.00
HASSELBLAD 120mm 12.8 HC FOR H SYSTEM	MINT- £1,195.00
HASSELBLAD 210mm 14 HC FOR H SYSTEM	EXC++- £1,095.00
HASSELBLAD HM 16 - 32 BACK FOR H SYSTEM	MINT-BOXED £1,795.00
HASSELBLAD 150mm 14 SONNAR CF	MINT-BOXED £395.00
HASSELBLAD 50mm f4.5 DISTAGON SILVER	EXC++- £195.00
HASSELBLAD 120mm 15.6 T+ NS PLANNAR C MACRO	MINT BOXED £295.00
HASSELBLAD 150mm 14 SONNAR SILVER	EXC++- £175.00
HASSELBLAD 250mm 15.6 SONNAR SILVER	EXC+ £179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM</td	

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ETRSi Complete + AEII Prism	E+ £299
45-90mm F4.5-6 PE	E++ £349 - £379
100mm F4 E Macro	E+ £145
150mm F3.5 E	As Seen / E+ £29 - £109
200mm F4.5 E	E+ / E++ £55 - £129
200mm F5.6 E	E++ £79
250mm F5.6 E	E+ / E++ £89 - £99
120 Ei Mag	E+ £39
Polaroid Mag E	E+ £25 - £45
Extension Tube E14	E+ / Unused £39 - £79
Extension Tube E42	E++ £39
Pro Shade E	E+ £25
Prism Finder E	As Seen £20

Bronica SQA/AI/B

SQAM Complete	E+ £299
80mm F2.8 S	E+ £99
135mm F4 PS	E++ £219
150mm F4 PS	E+ £199
200mm F4.5 S	E++ £119
Polaroid Mag S	E++ £25
SQ 120 Back	E+ £35

Canon EOS

EOS 1 + E1 Booster	As Seen £79
EOS 1 Body Only	E+ £59 - £79
EOS 30E Body Only	As Seen £39
EOS 5 Body Only	E+ £39 - £59
EOS 50E Body Only	E+ £39
EOS 55 + Tamron 28-70mm	E++ £69
EOS 55 Body Only	E+ / E++ £39 - £49
EOS RT Body Only	Unused £149
10-22mm F3.5-4.5 EFS	E++ £249
14mm F2.8 L USM	Exc £399
14mm F2.8 L USM II	E+ / E++ £899 - £989
15-85mm F3.5-5.6 IS USM	E++ £379
15mm F2.8 EF Fisheye	E++ £449
16-35mm F2.8 L USM MKII	Mint- £959
17-55mm F2.8 EFS IS USM	E+ / E++ £299 - £379
17-85mm F4-5.6 IS USM	E+ / E++ £129 - £139
18-55mm F3.5-5.6 EFS III	E++ £49
18-55mm F3.5-5.6 EFS IS	E+ £49
18-55mm F3.5-5.6 IS STM	E++ £79
20-35mm F3.5-4.5 USM	E++ £149
24mm F1.4 L USM	E++ £699
24mm F1.4 L USM MKII	Mint- £1,159
24mm F2.8 EF	As Seen £129
24mm F3.5 L TSE	E+ / Mint £619 - £724
24-70mm f4 L IS USM	E++ £659
24-105mm F4 L IS USM	E+ £369
28-90mm F4-5.6 EF II	Unused £49
28-90mm F4-5.6 USM II	E+ £39
28-105mm F3.5-4.5 USM	E++ £119
28-105mm F4-5.6 EF	Unused £99
28-105mm F4-5.6 USM	Mint- £119
28-300mm F3.5-5.6 L IS USM	Mint- £1,249
35-105mm F4.5-5.6 EF	Mint- £69
35-135mm F3.5-4.5 EF	E+ £69
35-135mm F4-5.6 USM	Unused £139
50mm F2.5 E Macro	Mint- £159
70-200mm F2.8 L IS USM	E++ £789
70-300mm F4-5.6 DO IS USM	E++ £379
80-200mm F4.5-5.6 EF II	E+ / Mint- £39 - £45
85mm F1.2 L USM MKII	Mint- £1,149
100mm F2.8 USM Macro	E++ £259
100-400mm F4.5-5.6 L IS USM	E+ / E++ £589 - £649
135mm F2 L USM	E++ £529 - £549
135mm F2.8 Soft Focus EF	Unused £199
300mm F2.8 L IS USM	Exc / E+ £1,789 - £2,489
300mm F2.8 L IS USM MKII	Mint- £4,489
300mm F4 L USM	Exc £389
400mm F5.6 L USM	E+ £679
500mm F4 L IS USM	E+ £3,599
500mm F4.5 L USM	E+ £2,159
600mm F4 L IS USM	E+ £5,149
600mm F4 L USM	E+ £2,849
Contax 35-70mm F3.4 MM	E++ £259
Contax 35-135mm F3.3-4.5 MM	E++ £399
Sigma 10-20mm F4-5.6 DC HSM E+ / Mint- £179 - £219	
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII	E++ £425
Sigma 15mm F2.8 EX DG Fisheye	Mint- £359
Sigma 28-300mm F3.5-6.3 DG	E++ £79
Sigma 50-500mm F4-6.3 Apo DG HSM	E++ £399
Sigma 70mm F2.8 EX DG Macro	E++ £169

Contax G Series

G1 Body Only	E+ £139
21mm F2.8 G + Finder	E++ £529
21mm F2.8 G + Finder - Black	E+ £569
35-70mm F3.5-5.6 G Vario	E++ £399
90mm F2.8 G	E++ £169 - £229
90mm F2.8 G - Black	E++ £279
16mm Viewfinder	Mint- £199
TLA140 Flash	As Seen / Mint- £20 - £49

Digital Mirrorless

Fuji X-T1 Body Only	E+ / E++ £399 - £449
Fuji X-T10 Black Body Only	E+ £329
Fuji X-E2s Black Body Only	Mint- £399
Fuji X-E2 Black Body Only	E++ £279 - £289
Fuji X-E1 Black Body Only	E+ / E++ £159 - £175
Fuji X-M1 Black Body Only	E++ £149
Fuji X-A1 Black Body + 16-50mm XC	E++ £239
Fuji X100s Chrome	E- £459
Nikon V2 Black + 10-30mm	E++ £349
Olympus E-M1 Black Body Only	E++ £479 - £499
Olympus E-M5 MKII Body Only - Black	E++ £499
Olympus E-M5 Black Body + RRS Grip	E++ £279
Olympus E-P1 + 14-42mm	E++ £119
Olympus E-P2 Black Body Only	E+ £69
Olympus E-PL1 Black + 14-42	E++ £99
Olympus E-PL2 Body Only	E++ £79 - £89
Olympus E-PM1 + 14-42mm	E++ £109
Panasonic GF-1 Body Only	E+ £59
Panasonic GF-5 Body Only	E++ £79

Sigma 70-210mm F2.8 Apo

E- £149

Sigma 120-400mm F4.5-5.6 APO DG OS HSM	E+ £329
Sigma 150mm F2.8 EX DG Macro HSM	E++ £299
Sigma 150-500mm F5-6.3 APO DG OS HSM	E++ £429 - £449
Sigma 170-500mm F5-6.3 Apo	E+ £149
Sigma 180mm F3.5 EX Macro APO	E++ £349
Sigma 300mm F2.8 Apo	Unused £299
Sigma 300mm F2.8 Apo DG HSM	E++ £1,289 - £1,499
Sigma 300mm F4 Apo	E+ / E++ £149 - £159
Sigma 400mm F5.6 AF	E+ £79
Sigma 500mm F4.5 Apo EX HSM	E+ £1,689
Tamron 10-24mm F3.5-4.5 Di II LD Asph	Mint- £259
Tamron 18-200mm F3.5-6.3 Di III VC	Mint- £249
Tamron 90mm F2.8 SP AF Macro	E+ / E++ £159 - £179
Tamron 200-400mm F5.6 LD	E++ £189
Tokina 10-17mm F3.5-4.5 DX Fisheye	E++ £299
Tokina 11-16mm F2.8 DX ATX	Mint- £299
Tokina 16-28mm F2.8 ATX FX	E++ £439
Tokina 28-80mm F2.8 ATX Pro	E++ £179
Tokina 35mm F2.8 Macro DX ATX	E++ £199
Tokina 50-135mm F2.8 DX ATX	E++ £249
Tokina 300mm F2.8 ATX SD	E+ £599
Voigtlander 40mm F2 Ultron SLII	E++ £249
Zeiss 50mm F1.4 ZE	E++ £429
Zeiss 100mm F2 Makro Milvus ZE	Mint- £1,049
Zenit 16mm F2.8 MC	E+ £99
1.4x EF II Extender	E++ £199
2x EF Extender	As Seen / E+ £79 - £149
2x EF II Extender	E+ / Mint- £129 - £179
2x EF MkII Extender	E+ / E++ £129 - £149
Metz 15 MS-1 Flash	E+ / E++ £149 - £179
Metz 48AF1 Digital	As Seen £39
Metz 50AF1 Digital	E++ £79
380EX Speedlite	E+ £69
420EZ Speedlite	E+ £25
430EZ Speedlite	E+ / E++ £25 - £29
540EZ Speedlite	E+ / E++ £35 - £39
550EX Speedlite	E+ £129
580EX MkII Speedlite	E+ / E++ £169 - £189
580EX Speedlite	E+ / E++ £129 - £149
600EX-RT Speedlite	Mint- £349
90EX Speedlite	E+ £49
ML3 Macrolite	E+ / E++ £39
MR-14EX Macro Ringlite	E+ / E++ £169 - £179
ST-E2 Transmitter	E+ / E++ £59 - £69
ST-E3 RT Transmitter	Mint- £159 - £185
EF12 MkII Extension Tube	Mint- £39 - £49
EF25 Extension Tube	E+ £49
EF25 II Extension tube	Mint- £69
Novoflex Auto Bellows	Unused £249
Novoflex EOS Reverse Adapter	E+ / Unused £99 - £119
Tripod Mount Ring A (W)	Mint- £49
Tripod Mount Ring All (W)	E+ £59
Tripod Mount Ring B (B)	Mint- £49

Fuji X Lenses

14mm F2.8 XF

E++ £549

18-135mm F3.5-5.6 OIS WR XF	E+ / Mint- £459 - £489
18-55mm F2.8-4 XF	E++ £299
18mm F2 XF R	Mint- £229
23mm F1.4 XF R	Mint- £549
27mm F2.8 XF	E++ / Mint- £199 - £229
50-230mm F4.5-6.7 OIS XC	E++ £199 - £239
56mm F1.2 R APD XF	Mint- £849
Zeiss 12mm F2.8 Touit X	Mint- £549

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko

E++ £549 - £579

Olympus 8mm F3.5 FishEye Zuiko D	E++ £299
Olympus 11-22mm F2.8-3.5 Zuiko	E+ £199 - £229
Olympus 12-60mm F2.8-4 ED SWD	E+ £219 - £349
Panasonic 14-150mm F3.5-5.6 Asph	E+ £439
Olympus 14-42mm F3.5-5.6 Zuiko	E+ £39
Olympus 14-54mm F2.8-3.5 MkII	E+ £159
Olympus 14-54mm F2.8-3.5 Zuiko	E+ / E++ £129
Samyang 16mm F2.0 ED AS UMC CS	Mint- £249
Olympus 18-180mm F3.5-6.3 Zuiko	E+ £199
Olympus 35mm F3.5 Macro Zuiko	E++ £99
Olympus 4	



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90mm F2.8 Chrome.....	Exc / E+ £199 - £249
90mm F2.8 M Black.....	E+ / E++ £749 - £799
90mm F4 C Elmar.....	E++ £199
90mm F4 Collapsible.....	As Seen / E+ £139 - £179
90mm F4 Collapsible.....	E+ £249
90mm F4 Elmar.....	As Seen / E+ £79 - £149
90mm F4 Elmar E39.....	E+ £179 - £199
Minolta 90mm f4 M Rokkor.....	E+ / E++ £179 - £249
90mm F4 Macro M Set 6bit.....	E++ £1,649
135mm F2.8 Black.....	Exc / E++ £169 - £299
135mm F2.8 M Black.....	E++ £299 - £499
135mm F3.4 Apo M Black.....	Mint- £1,599
135mm F4 Black.....	E+ £399
135mm F4 Chrome.....	E+ £249
135mm F4.5 Hektor.....	As Seen £49
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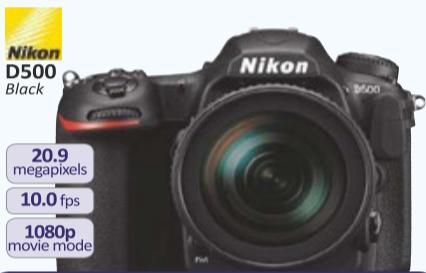
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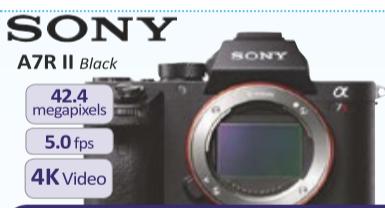
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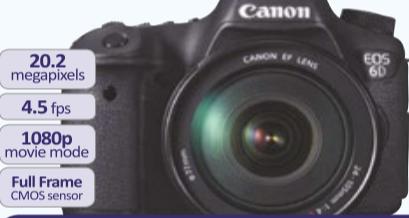


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50mm f1.4 G AF-S	£377
58mm f1.4 G AF-S	£359
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85mm f1.8 G AF-S	£999
105mm f2.8 G AF-S VR IF ED Micro	£351
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300mm f4.0E AF-S PF ED VR	£119
500mm f4.0E FL AF-S ED VR	£9729
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16-80mm f2.8-4G ED AF-S DX VR	£219
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105mm f2.8 APO EX DG OS HSM Macro	£649
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16-300mm f3.5-6.3 Di II VC PZD Macro	£939
18-200mm f3.5-6.3 Di II VC	£509
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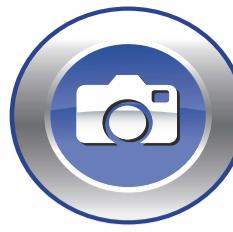
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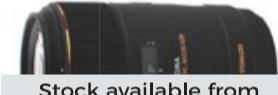
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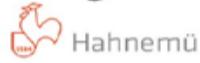
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Final Analysis

Roger Hicks considers...

‘Ratcatcher’, 2010, by Michael Tummings

In 2014 Kehrer Verlag published a book about hunting called *Hidden*. It's about all kinds of hunting: not just the sort shown here. The accompanying texts by Michael Tummings himself, Alison Nordstrom and Elizabeth Brown are not immediately engaging. The cover is that of a generic 'fine-art photography book'. But then there are the pictures...

The composition and content of this one looks like something from the 18th or early 19th century: not just the coat, breeches and top boots, but the pose, the colours, the props and the lighting. Also, it's shot on 5x4in, which captures detail in a different way from even the finest digital formats. With large formats, it's not easy to 'machine-gun' the subject: you need to think hard about exactly when to fire the shutter.

The pose first. It is at once formal and casual. You can tell that the subject knows he is being photographed, but equally, it is not stuffy. Rather, it is pensive, as is the partial undress. *Déshabillé* is not a word to use lightly: it's too pretentious, too old-fashioned. Which is why it is the right word here.

Colours and props

The colours next. Not just the clothes. The browns, the gilt, the greys, the muted pink. There are a couple of fairly vivid blues, it's true, but they serve principally to accentuate the other colours; they are not jarring.

Now for the props. Actually they're probably not props, in the sense of being chosen just for the picture. Rather, everything seems natural: the wood of the table, the black of the stove. The glasses are not carefully chosen museum pieces, but echo our ancestors' fondness for strong drink. Yes, you could build a stage set that looked somewhat like this, but it would lose the immediacy, the sense of reality, that we see here. It would be too self-conscious, too 'authentic'. And yet, not authentic enough.

Finally, the light. It is soft, diffuse and warm, as if from a window, echoing the firelight. If the photographer lit the shot, he did so brilliantly, but my suspicion is



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that at most he modified the existing light, perhaps shading a corner with a flag to camera left, or filling a shadow.

There are many other pictures in the book. Most are very different from this one. A few, I immediately liked as much.

Others grew on me: the more I looked, the more I could see. This is a true and excellent photo essay, which is why I began by saying that the pictures are what matters; and this is the one that hooked me.

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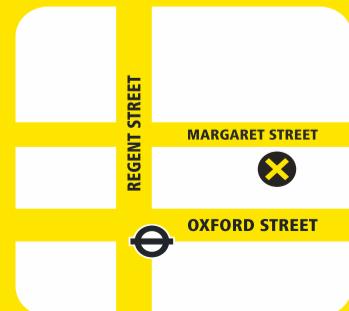
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